

The Inheritance and Transformation of Traditional Huizhou Elements into New Forms: Re-designing Lu Village

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Abstract

The hardest part in the preservation of traditional culture is the inheritance of its spiritual meaning. Therefore, it is important to adhere to the creation of regional architecture through the interpretation of local environment and climate, ethnic culture and architecture influenced by traditional philosophies. In the context of global acculturation, it is necessary to revitalize domestic architectural expression by promoting the fusion of world culture and local traditional culture.

The historic Huizhou region lies in what is now Anhui province. With all the tangible and intangible cultural heritage it bestows, it is not only one of the many cultural treasures of China, but also provides possible inspiration for modern architectural design. Therefore, by research of Huizhou area, this thesis defines the hidden order as well as the ethic and spiritual connotations of traditional culture and architecture of Huizhou by examining the intangible cultural factors affecting architecture. The ultimate goal is to apply these interpretations of intangible cultural heritage hidden behind the tangible cultural heritage to a contemporary architectural expression in Huizhou in addition to preserving existing historical buildings.

After the research part, the Section 2 demonstrates preservation and redesign of a particular case in Huizhou, namely the Lu Village. By exploring the tangible and intangible characteristics of Lu Village, the aim is to find the harmonious relationship between past, present and future. Therefore, the rehabilitation and redevelopment plan of Lu Village is based on the discussion on Huizhou in general (section1) and special features of Lu Village in order to preserve old when appropriate and to design new in accordance to the spirit of place, and to improve the living conditions which ensures life of future generation.

Section1: Cultural Background

Chapter 1 Introduction

1.1 Project Background: Globalization and Localization

1.1.1 The Wave of Globalization

The term globalization refers to the processes of international integration arising from the confluence of world views, products, ideas, and other aspects of culture, including that of China. Thomas Friedman puts it "the world is flat"¹ due to globalization, which has made its way into every aspect of our society.

Meanwhile, its impact on the cultural domain has led to acculturation, a phenomenon that gives birth to new cultures through constant interchange and convergence of different cultures. Architectural design is no exception. We have witnessed a lavish emergence of Western architectural theories, designing conceptions, styles and genres: whether they are modern, traditional, post-modern, neo-classical, neo-rational, structural or deconstructive. Globalization in the field of architecture has brought about avant-garde designing conceptions and popular trends, as well as latest construction techniques and materials to developing countries.

With more effective means of communication, daily lifestyles and trends concerning clothes, foods, housing, transportation etc., incorporated in capitalist commercialism have swept every corner of the world, which consequently deepens the influence on architectural archetypes, cultures and creation. Due to the long-term seclusion of feudal China, the development of architecture in China was once stalled and stagnant, and lived on the margins of the field of world architecture. But as the world embraces a more open China, a large number of Chinese architects and scholars have stepped outside to learn new techniques, theories and concepts. The high-speed development of information and communication technologies has prompted worldwide exchange of architectural works and cultures, thus accelerating the spread of international trends. At the same time, foreign architects, who bring both challenges and opportunities to China, have vitalized domestic market of architecture by competing with Chinese architects, and Chinese architects

¹ Thomas L. Friedman, *The world is flat* (New York: Farrar, Straus and Giroux, 2005)

imperceptibly hone their designing skills.

The gradual imbalance of culture and well-being in traditional cities in the wake of the demise of traditional cities and historical architecture has become one of the issues facing globalization. Traditional architectural culture is inundated by a sea of commercialism, and its ethnic character is being replaced by "internationality". As pointed out by E. Parkinson, past president of Royal Town Planning Institute, we are in great danger that our towns are all becoming similar, without their variety and local characteristics. As Chinese traditional architecture has embodied distinguished elements of local cultures, the preservation, inheritance and recreation of traditional culture has therefore become an inevitable concern in China.

1.1.2 The Awareness of Localization

The influence of globalization on architectural culture is a process of unity of opposites: on one hand, it causes assimilation of architecture design in many Chinese cities via the influence and fusion of traditional cultures; on the other hand, it arouses the consciousness of ethnic culture among both architects and the general public in the face of the challenges posed by economic globalization and cultural assimilation, scholars and architects alike have voiced their opinions from different aspects. They alternatively propose regional architecture with strong local characteristics by combining local culture and new techniques in order to distinguish from globalized modernism and commercialized architectural designs.

The development of architecture in China today faces the issue of simultaneously embracing modernization and regaining national identity. Local history, geography, humanitarian values, economy, tradition, technology, culture and lifestyles, which all can be experienced by an individual, are losing ground, as the expression of local culture, including architecture.

In the context of globalization, the renewal of local architecture involves preservation, development and innovation, which requires not only conformation to the trends of global cultural development in order to acquire the essence of worldwide architecture, but also requires protection of the heritage of Chinese architectural

culture. This includes exploration of the characteristics of local culture, infusing modern architectural design and lifestyles with traditional essence to meet people's practical and spiritual needs. To meet this end, architects shall have an extended scope of cultural background and at the same time, grasp the new trends in architectural development.

1.2 Project Argument: Tradition vs Modernity

1.2.1 Contradiction between Tradition and Modernity

It is well known that architecture of different regions, ethnic groups and countries embodies different philosophical spirit. Traditional Chinese culture is an accumulation of civilization developed through thousands of years, which has led to distinct ethnic characteristics and variety connotations.

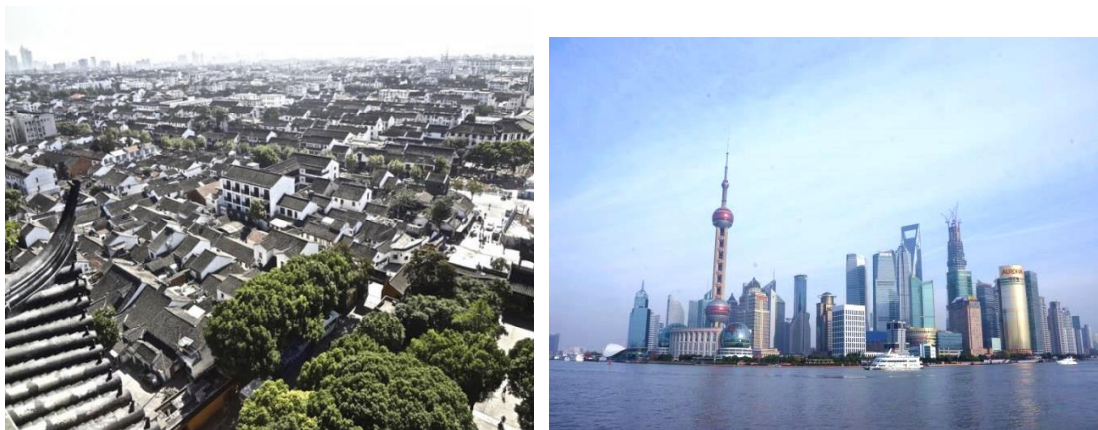


Figure 1.1 : Comparison between Suzhou and Shanghai (sources: (right) photo by Jiang Naibin 2003; (left) " Suzhou City", Last modified April 28, 2003

The differences in any architectural systems are caused by culture. For instance, Chinese culture, stresses the harmony between human and nature, i.e. the "oneness of nature and human". Only architecture that incorporates traditional culture is likely to retain soul and vitality of this world view. However, if we examine the current situation in China, we'll find that the influence of modernism is so overwhelming that traditional Chinese culture and spirit are gradually disappearing. In the process of urban development, we have seen examples of total "westernization" in Shanghai, which adherence to tradition is apparent in like Suzhou (Figure1.1). The two cities, though not far apart, have undertaken different development modes, the former by

embracing globalization, while the latter by emphasizing local tradition.

1.2.2 Coexistence of Tradition and Modernity

The debate over tradition and modernity is not new in architectural discourse. One approach is to facilitate an organic fusion of the two. For example, Yugan Dong, professor of Beijing University, first majored in western modern architecture but then focused on the values of Chinese traditional culture, architecture and Chinese garden. In his perspective, architecture should be related to basic and simple elements. However, simplicity is what Chinese architecture nowadays lacks. Therefore, Yugan Dong emphasizes simplicity and connection in his design. He pays close attention to arts and humanistic spirit of ancient China, even more than on the architecture itself. In his design of Qingshui Chamber (Figure1.2), all the designing concepts are based on those values.

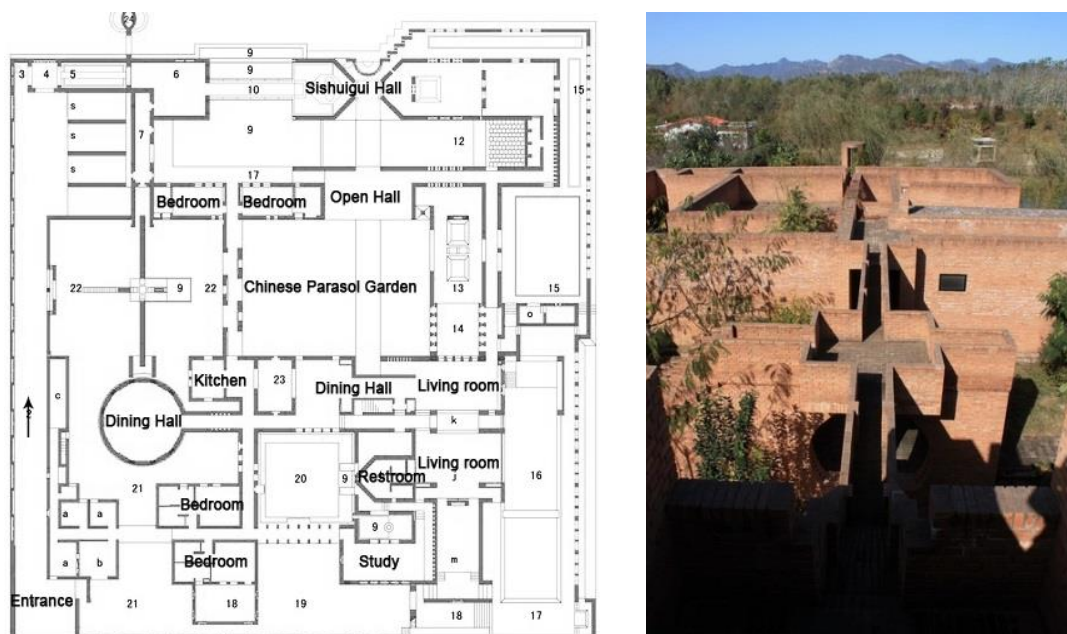


Figure1.2: Plane of Qingshui Chamber (source: Yu Liu and Baotong Li, “Qingshui Chamber”, id+c 10(2007) :50-58 .and “Yugan Dong and Qingshui Chamber” , last modified on March 31,2013. <http://www.pgive.com/read-1582>)

Qingshui Chamber is simple as brick is the only material used in the design. On the other hand, it is also complex because there are many ways to interpret the design. Unquestionably, the combination of Chinese and contemporary design concepts is evident, by clearly expressing the flexibility of Chinese garden and details reflecting

western aesthetics. In short, Yugan Dong answers the question posed to traditional Chinese values in Qingshui Chamber through its traditional layout, garden space, ritual ideas and devotion to western details.

According to Yugan Dong, “Chinese architecture lays more emphasis on group building layout than single building layout, and they are connected by courtyards, doors and corridors.”² That is to say, the Chinese building complexes use courtyards to form unity and connections, while most traditional western buildings achieve this goal by attached rooms and corridors within a single building. Consequently, the “single building” in ancient China is equivalent to the “room” in western culture. Instead of organizing all the functions into one building, different functions are arranged into different single buildings in the general layout; the living room, bed room, kitchen are separated from each other.

The architect describes his design process by stating that “The design of Qingshui Chamber starts with the sketch of each single building”³, and then the connection. (Figure1.3)



Figure1.3: Single building in Qingshui Chamber
(sources: draw by Jiang Naibin 2013)

Another feature of Qingshui Chamber that connects its design with Chinese tradition is the garden. The characteristics of borrowed scenery and enframed scenery methods of Chinese gardens are frequently used in design. For example, at the entrance, there are three round openings (traditionally called “moon gate”) in the wall of driveway, two in the outer wall, one in the inner wall. All of those help people to have a quick glance of the inner yard without fully

² Yugan Dong, “Comprehending by Analogy-The Sixth of the Eight Chapters of perfection. ” *Time Architecture* 03(2009): 112-118.

³ Heyan Zhong, “The beauty of simplicity”, *Sanlian Lifeweek* 3 5 2 (2005): 09-12.

exposing it (Figure1.4).



Figure1.4: The borrowed scenery and scenery enframed applied in Qingshui Chamber (sources: Liu and Li, "Qingshui Chamber",



Figure1.5: Chinese pagoda trees in the entrance (source: Liu and Li, "Qingshui Chamber", 50-58.)

In ancient China, the buildings inside were not considered as primary elements. In contrast, the connection between buildings, nature and human beings was the key point. Instead of focusing on the building itself, more emphasis was laid upon the connections by juxtaposition of special layers and formed views through windows and doors between them. For example, the Chinese pagoda trees in the garden affect people's behavior by creating a low and dark space, which forms a contrast to the high and light space. The trees play an equal role with the constructions (Figure1.5).

Also, the most important thing in a Chinese garden is the transitional space between nature and man-made construction. The artificial hill, an arrangement of stones for viewing, is the transitional feature in a Chinese garden. Due to budget restrictions, there is no artificial hill inside Qingshui Chamber, though Yugan Dong uses other design methods to create the transitional spaces with lights, in order to blur the boundary between the indoors and outdoors (Figure 1.6).

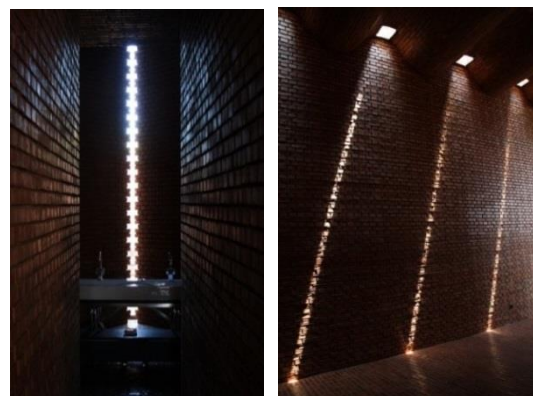


Figure1.6: Transitional space with lights (source:"Qingshui Chamber" <http://inla.com.cn/xinshang/a/0HG120R01311208.html>)

These traditional and ritual ideas were part of the design because the client wanted to create an atmosphere of Chinese courtyard house in the design. For instance, the Chinese Parasol Garden (Figure1.7) features a ritual space with a clear central axis and symmetry. There is also a straight path across Chinese Parasol Garden that connects Sishuigui Hall with the Dining Hall. When people enter from the gate and arrive at Sishuigui Hall, they see a clear axis to the main function. The strong axis generates a spacial sequence and a focal point, and even the trees along the path are planted symmetrically, which is the essence of a Chinese courtyard house.



Figure 1.7: Ritual space (source: "Qingshui Chamber" last modified June19, 2013.
<http://www.ikuku.cn/project/qingshui-huiguan-dongyugan>)



Figure1.8: Dining Hall of Qingshui chamber (left), stairwell of Yale University Art Gallery (right)

Source: (left) "Qingshui Chamber" last modified November 05,2008.

http://blog.sina.com.cn/s/blog_445f5bbb0100az4t.html

(right) Wenbing Fan, "A comparative study between Louis Kahn and his Chinese classmates", Architects, 02(2008) :73-79.

On the other hand, because Yugan Dong majored in western arts, before focusing on Chinese traditional garden and culture, he was heavily influenced by western ideas as well. Perhaps that is the reason why he mixes and combines different western ideas into his experiment of traditional Chinese layout. This is seen in the round Dining Hall (Figure1.8), with the light cast on the red bricks, creating a quiet atmosphere, which reminds us of the stairwell of Yale University Art Gallery designed by Louis Kahn among other designs by him. Other design methods of modernist architecture can be found all around Qingshui Chamber. These are composition of bold geometrical shapes and its composition, pureness of the material, and control of the light (Figure1.9).



Figure1.9: Details of Qingshui Chamber

source: "Qingshui Chamber" last modified November 05,2008.

http://blog.sina.com.cn/s/blog_445f5bbb0100az4t.html

1.3 Project Goals: Cultural Connotations

1.3.1 Tangible and Intangible Culture

Traditional culture, as defined in *Modern Chinese Dictionary*, is characterized by social factors passed down by generations, including customs, morals, ideology, manners, arts and systems. With the passage of time, both spiritualized and materialized features were passed down which formed customs and traditions of a

particular region. Thus, these historical and cultural connotations include both tangible and intangible elements.

Tangible culture refers to physical entities that have a historical or cultural significance, including traditional crafts like stoneware, bamboo weaving, bamboo carving, chinaware and wood carving; folk arts like fabric weaving and embroidery; decorations and patterns with traditional culture flavors. Apart from that, dance, architecture, gardens and drama, which embody strong traditional flavor, are all tangible culture.

Traditional intangible culture, which involves politics, religion, customs, etc., is the spiritual connotation of physical entities with traditional values; it is the cultural perspective of a certain region, a spiritual form that is recognized inside an ethnic group. Traditional intangible culture includes customs, psychology and aesthetic that developed over time.

The combined influence of geographical conditions, culture, aesthetics and level of productivity and technology lays down the objective condition for the emergence of traditional architecture. These factors themselves evolved over time, which affect the development of traditional architecture. As for architecture itself, the manifestation of traditional elements mainly involves the morphology, construction materials, colors, spatial allocation and environment.

Architectural morphology is impacted by nature, geography, economy, technology, politics, aesthetics, cultures and belief systems. The first four are objective factors, while the others are subjective. Architectural morphology cannot be attributed to the outcome of objective or subjective influence, because it is not determined by any single factor, but a result of a series of social and cultural factors. Among the above factors, tangible factors play a modificatory role, while intangible factors play a decisive role for the architectural form and space, including people's common beliefs, lifestyles, habits, etc. The spatial concept of the living conditions is the result of actions and behaviors (Figure 1.10).

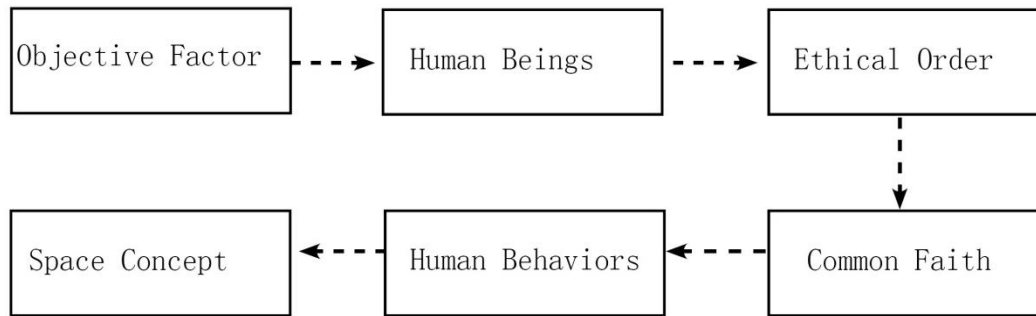


Figure 1.10 Formation of spatial concept (draw by Jiang, Naibin, 2012)

1.3.2 The Inheritance of Cultural Connotation

According to Rappoport, "There is a danger in applying Western concepts, which represent only the choice among the many possible, to the problems of other areas, instead of looking at them in terms of local way of life, specific needs and ways of doing things." ⁴ This can start from the analysis of local climate and lifestyles, examining the characteristics of representative architectural space, and then apply them into the innovation of architectural design. Nowadays, architects are likely to apply traditional culture in various ways, some of which are:

1. The simplest method, the adoption of certain components of traditional architecture, including roofs, doors, windows and constructional materials.
2. Application of abstract traditional symbols in allusion to the characteristics of culture of each era.
3. Creation of new regional architecture by application of traditional philosophy, cultural connotations and spatial allocation concepts in the process of designing and construction.

Elements of archetypes in traditional Chinese architecture have long been the source of inspiration for architects in accommodating modern aesthetics labeled as "innate Chinese style" and modern architecture. In modern architectural morphology, the expression of Chinese traditional culture on surface level tries to convey traditional

⁴ Rappoport, Amos, *House, Form and Culture*, (New York:Prentice Hall 1969):152

culture and cater to modern aesthetics by reenacting the elements of archetypes in traditional architecture, as well as infusing modern architecture concepts and applying modern materials and technology.

Traditional culture evolves from every aspect of daily life, and it is a refinement over the course of a civilization is development with its own characteristics and long-term stability. When we grasp the connotation of traditional culture we can interpret its essence in architectural design. We need to embark on a thorough exploitation of traditional culture in order to promote its utilization in modern life. In other words, architects should refine traditional culture according to modern concepts through a process of abstraction, differentiation, deconstruction and reconstruction, in order to make it adaptable to modern society.

The hardest part in the preservation of traditional culture is the inheritance of its spiritual connotation. Nowadays, many indigenous architects around the world have made great achievements by adhering to the creation of regional architecture through the interpretation of local environment and climate, ethnic culture and architecture influenced by traditional philosophy. In recent years, a group of Chinese architects have also emerged, who treasures traditional Chinese culture. Wang Shu is one of them and we will introduce him in the next section.

1.3.3 Strategies for Identity Creation

Wang Shu, 48, is a Chinese architect whose works, explore the combination of modern technology and classical aesthetics. He is the winner of the Pritzker Prize of 2012, the 37th architect to claim the award and the first Chinese architect to be granted the honor. Wang Shu says, "I don't completely copy things from the past, but you can feel the elements of history in my works. While other architects take spaces into consideration, I focus on types and archetypes which are connected to things in your memory...the starting points of my designs are always the sites. I must understand the life, people and climate surrounding the site."⁵

⁵ "interpretation of Wang Shu's views on architecture" last modified Nov. 28,2013.

<http://www.archcy.com/focus/lotech/95569c04e46c633b>

In his recent works, Wang Shu has experimented with many possibilities inherent in elements of traditional Chinese culture. His persistence has granted his path of creation the continuity other architects' lack. In sharp contrast to those so-called "star" architects who constantly switch between different exterior designs, Wang Shu unconventionally continues his devotion to the exploration and exploitation of traditional culture that had been almost forgotten by others. Xiangshan Campus of China Academy of Art has provided him with a perfect chance for experimentation.



Figure 1.11 Xiangshan Campus (Resource: drawn by Jiang, Naibin, 2014 according to Wang shu, 中国美术学院象山校区. Architectural Journal. 2008(09): 52-56.

In terms of its general layout, Xiangshan Campus adopts the characteristics of traditional villages. Chinese ancient architecture is characterized by architectural complexes, which are organized and extended arrangements of repeated formation of similar architecture units. Instead of using modular design in the general layout, Wang Shu creates a loose connection of buildings with different functions by the form of similar morphologies, thus forming an integral space. The clustered layout forms the stretches of roofs, walls and spaces, which is consistent with the spatial characteristics of traditional architectural complex. The first stage in the construction project of Xiangshan Campus looks like a huge "courtyard", and every single building is a courtyard. In terms of dimensional allocation, although the scale, facing and degrees of enclosure are different, the space of each yard is a rational Chinese garden space, which includes morphological images of courtyards, quadrangles, and square adobe residence (Figure1.11). No.7 Administration Building, a "commanding height" specially chosen by Wang Shu, dominates the whole design, and along with

other courtyards in the Campus, they form a traditional Chinese "Pagoda and Courtyard" pattern (Figure1.12).



Figure 1.12 "Pagoda and Courtyard" pattern in Xiangshan Campus (Resource: Wangshu, "中国美术学院象山校区". 52-56.)

Wang Shu's various works from different periods in Xiangshan Campus reflect the evolvement of his translation of localized symbols. Alejandro Aravena, a Chilean architect and member of the Pritzker Prize panel, says, "In the process of urbanization, the Chinese face the question of relating to tradition or only embracing the future. Like any other outstanding architecture, Wang Shu's works can create an everlasting debate over architecture, profoundly implicating that they belong to both China and the world".⁶ As there has been an ongoing trend of granting the Pritzker Prize to regionalists, Wang Shu was a logical selection as the recipient in China. He also reflects the emphasis on the pluralism of cultures and the preservation of ethnic characteristics

The fact that the inheritance of traditional culture is at stake has become obvious. Therefore, this thesis aims to discover methods and strategies for cultural inheritance via the analysis of local culture and tradition. This methodology involves:

1. Examining the cultural characteristics of local architectural space and special conceptions.
2. Enhancing the natural environment and the sense of place of the location.
3. Establishing ecological and sustainable development.
4. Renewing the language and perception of regional architecture.

1.3.4 Research Context

In the context of global acculturation, we can revitalize domestic architectural expression by promoting the fusion of world culture and local traditional culture within the scope of technological development. These are the subject matters

⁶ “全球如何看王澍得奖”, Last Modified March 20,2012

<http://www.abbs.com.cn/topic/read.php?cate=2&recid=32642>

explored in this thesis.

China has a vast territory and a long cultural and architectural history. Vernacular residences, as part of the architectural history, have many different styles: the siheyuan (courtyard houses) in the north, cave dwellings in Shanxi, Huizhou architecture in south, blockhouse architecture in Tibet and so on (Figure1.16). Because of the geographical and cultural differences, the residences in different regions have different spirit of the place, cultural connotation and significance.

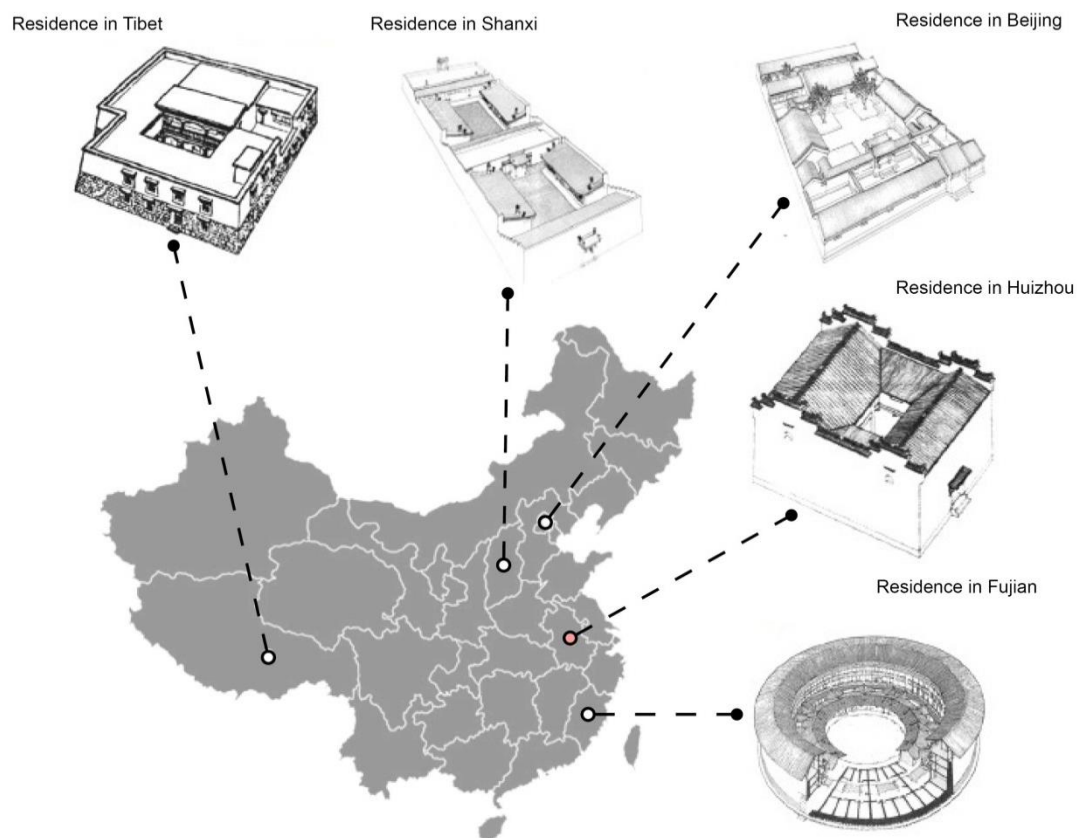


Figure 1.13 Vernacular Residences in China (Resource: drawn by Jiang, Naibin, 2014)

The historic Huizhou region lies in what is now Anhui province (Figure1.16). With all the tangible and intangible cultural heritage it bestows, it is one of the many cultural treasures of China. Huizhou architecture has extremely specific regional features based on local culture. Whether in the shape, layout, or in the details and decoration, Huizhou architecture reflects the characteristics of traditional culture of the region. Huizhou architecture is not only a precious cultural heritage, but also provides possible inspiration for modern architectural design.

Due to the geographical conditions and connotation of regional culture, traditional architecture of Huizhou has survived many challenges. However, the rapid spread of global market economy and the speed of regional development inevitably impacts Huizhou architecture. Therefore, this thesis defines the hidden order as well as the ethic and spiritual connotations of traditional culture and architecture of Huizhou by examining the intangible cultural factors affecting architecture. The ultimate goal is to apply these interpretations to a contemporary architectural expression in Huizhou in addition to preserving existing historical buildings.

This research strategy and design methodology is demonstrated in Lu Village that is one of the historical settlements in Huizhou (now Anhui province, see Section 2). As many cultural features characteristic for Huizhou have had, and in many ways still do have, an impact on the lifestyle and possible improvements of the built environment of Lu Village, we will in Chapter 2 examine the cultural context of Huizhou at large.

1.4 Research Methodology

1.4.1 Existing Knowledge

In *House Form and Culture*, Rapoport defines vernacular architecture as buildings that represent the folk tradition of a culture and relate directly to the daily lives of members of the culture that created them.⁷

The research of vernacular architecture involves many disciplines and areas, such as sociology, anthropology, human geography, ecology, architecture and so on. In research areas of vernacular architecture, there are representatives, such as Bernard Rudofsky and Christopher Alexander, in addition to Amos Rapoport. Bernard Rudofsky's book *Architecture without Architects*, for example, research on vernacular architectures which have not been paid attention by others in his book.

In Chinese vernacular tradition, Huizhou architecture has been forming and developing in specific natural, geographical, and cultural background, and it attracts

⁷ Rapoport Amos, *House, Form and Culture*, 152.

the interests of many scholars to study it from different academic perspectives. In 1950s, with the discovery of lots of Huizhou Contract Documents, the society, economy, and culture of Huizhou has resulted in a number of important research achievements.

Research on Huizhou's social background and clan system, including studies as 'The Patriarchal Clan Record' (宗族志) by Jianhua Chang, which explains the basic content of Chinese feudal clan system. 'The Huizhou Patriarchal Clans Study' (徽州宗族研究) by Huafu Zhao, a book of comprehensive study on Huizhou patriarchal clans, and describing the development of Huizhou patriarchal clans and the role of the clans; 'Huizhou Social Research in the Ming and Qing Dynasties' (明清徽州社会研究) by Li Bian, describes the social changes, social structures, merchants, folklore, legal and social issues of Huizhou in the Ming and Qing Dynasties. 'Chinese Ancient Patriarchal Clan and ancestral Hall' (中国古代的宗族与祠堂) by Mr. Er-kang Feng, introduces the development of ancestral hall under the influence of patriarchal clan. 'Huizhou Rural Society and Tenant/servant System in the Ming and Qing Dynasties' (明清徽州农村社会与佃仆制) by Xianen Ye, indicates how the patriarch of Huizhou oppress the rural tenant/servant. PhD thesis 'Huizhou Ancestor Worship Research in the Qing Dynasty' (清代徽州祭祖研究) by Qiaoyun He from Anhui University, describes ancestor worship activities of Huizhou.

Studies on Zhu Xi's Neo-Confucianism, include 'Zhu Xi's Pandect' (朱子全书) published by Shanghai Ancient Books Press and Anhui Education Press, collecting most of Zhu Xi's writings. 'Chinese Ritual System History: Volume Song, Liao, Jin, and Xia' (中国礼制史·宋辽金夏卷) by Mr. Shuguo Chen, describes ritual background of Zhu Xi Etiquette in the Song dynasty. 'The Outline of Zhu Xi's Theory' (朱子学提纲) by Mu Qian, generally introduces the ideas of Zhu Xi. Reconstruction of Confucianism: 'A Case Study of Zhu Xi's Ritual' (生活儒学的重建：以朱熹礼学为例) by Pengcheng Gong shall connect Zhu Xi ritual with the development tendency of contemporary Confucianism. PhD thesis 'A study of Zhu Xi 's Ritual Idea' (朱熹礼学思想研究) by Hui Yin, explains the relationship between Zhu Xi' Neo-Confucianism and etiquette and sacrifice. 'The Influence of Neo-Confucianism on Ancient Huizhou Architecture' (熹理学对古徽建筑的影响) by Guangyu Yao, describes the influence of Zhu Xi Neo-Confucianism on Huizhou architectural structure.

In addition, there are many Chinese studies on Researches on the Huizhou village, such as ‘A Study on Southern Anhui Village Environment’ (皖南村落环境研究) by Mr. Dongqing Han from Southeast University. ‘Space Research’ (空间研究) series recently edited by Mr. Jin Duan, researching Xidi and Hongcun villages in such a system of top-down and bottom-up, and analyzing some relationships between human behaviors and residential spacial environments. Master's thesis ‘The Analysis and Comparison of Landscape between Huizhou Settlement and Zhejiang River Settlement’ (徽州聚落与江浙水乡聚落风水景观的分析比较) by Yanqing Sun from Tongji University, PhD thesis ‘A study on the Formation and Development of Huizhou Traditional Rural Settlement’ (徽传统乡村聚落形成和发展研究) by Wei Chen, ‘A study on Huizhou Traditional Village in the Ming and Qing Dynasties’(明清徽州传统村落初探) by Mr. Shiqing Zhang.

Furthermore, dating back to the 1950s, ‘Huizhou Architecture in the Ming dynasty’(徽州明代住宅) by Mr. Zhongyi Zhang, surveys the architectural layout, flat, structure and other detailed aspects of architecture in Jixi and other places in the Ming Dynasty. ‘Huizhou Ancient Villages Mapping Book Series’- Tangyue Village , Yuliang Village, Zhifeng Village, Zhanqi Village, and Xiaoqi Village published by Southeast University. ‘The Analysis and Construction of Residential Language’(徽州民居语言解析与建构) by Mr. Yongfa Wu. ‘A Study on the Development of Huizhou Residential Morphology’ (徽州民居形态发展研究) by Miss Hongyu He and ‘Conflict and Transform – Analysis of Cultural Change, Cultural Circles and Huizhou Residence’ (冲突与转化—文化变迁、文化圈与徽州民居试析) by Mr. Deqi Shan, research systematic on Huizhou residence system. ‘Architecture of Huizhou Ancestral Hall in the Ming and Qing Dynasties’ (明清徽州祠堂建筑) by Mr. Hongwei Ding from Southeast University, ‘A Study on the Architectural Style of Ancient Huizhou Ancestral Hall’ (古徽祠堂建筑风格浅谈) by Guang-yu Yao. All of these studies make special researches on Huizhou’s residences and ancestral halls in different levels.

1.4.2 Research Structure

This research is based on existing knowledge in both Chinese and English, by collecting, identifying, and organizing relevant literatures. With this research structure, the thesis gives a detailed reading, information through literature and

interpretation of the social and cultural background of Huizhou architecture. The primary objective of the thesis is to provide knowledge for the design of Lu Village.

Survey Research is the primary method, engaging and exploring the occurrence, distribution and relationships of variables related with the subject matter in Huizhou villages. Through the questionnaires, interviews, measurements and other data collection methods, the purpose is to gain objective cognition of the situation added with the authors' personal fieldwork. In the writing process of this thesis, by visiting and researching Huizhou ancient architecture and ancestral halls, the writer contributes to the knowledge of the order and space of the particular architectural heritage of China.

Comparative Analysis is in a crucial role of this study, as it offers information about the behavior routes of different users in Huizhou residences and ancestral halls. This summarizes the effect of daily etiquette and ethics on the Huizhou architecture, as well as the effect of sacrificial etiquette and ethics on the architecture of ancestral hall in the region. Thus, the interpretations below are based on the analyses of both the tangible and intangible features of Huizhou cultures (Figure 1.14).

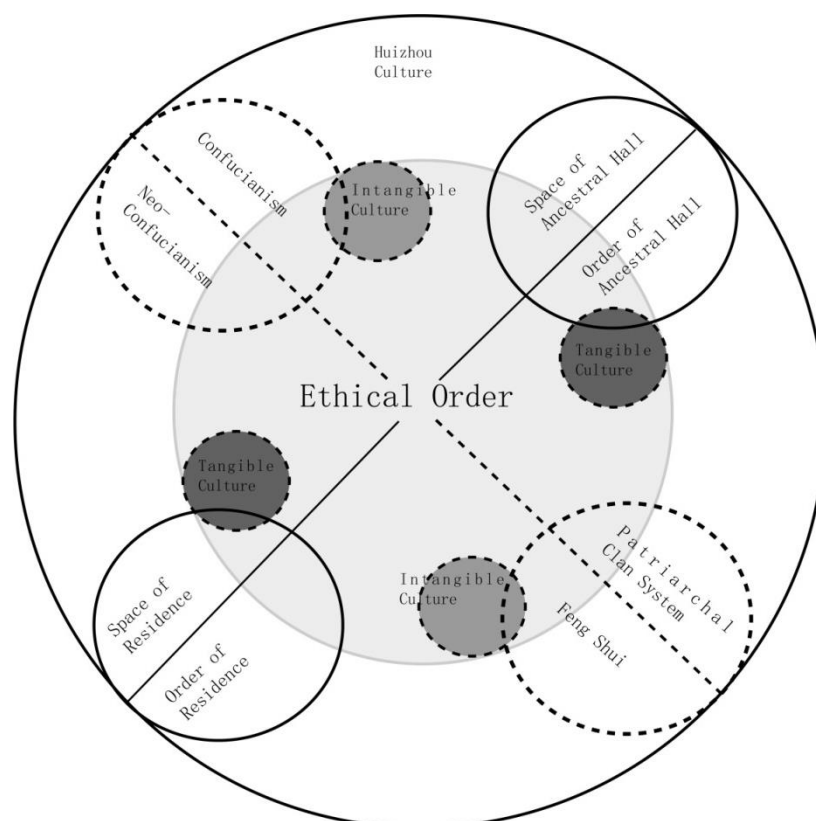


Figure 1.14 Research structure (Resource: draw by Jiang, Naibin, 2014)

Chapter 2 Context of Huizhou

2.1 Research Scope

This examination of Huizhou's social and cultural structure as well as its material form integrates intangible and tangible features of Huizhou villages. As Professor Deqi Shan who studies both the facial and the spiritual level of the ancient villages, has stated they are “living mechanism, material body, as well as emotional characteristics.”⁸

The intangible culture of Huizhou includes Confucianism, Zhu Xi's Neo-Confucianism, the patriarchal system, and Chinese cosmology, particularly Feng Shui geomancy, which reflect the customs and ethical order of Huizhou. The tangible features include villages, ancestral halls, residential buildings of Huizhou and other material projects, though they spiritually reflect intangible culture and behavior norms of the region. (Figure 2.1).

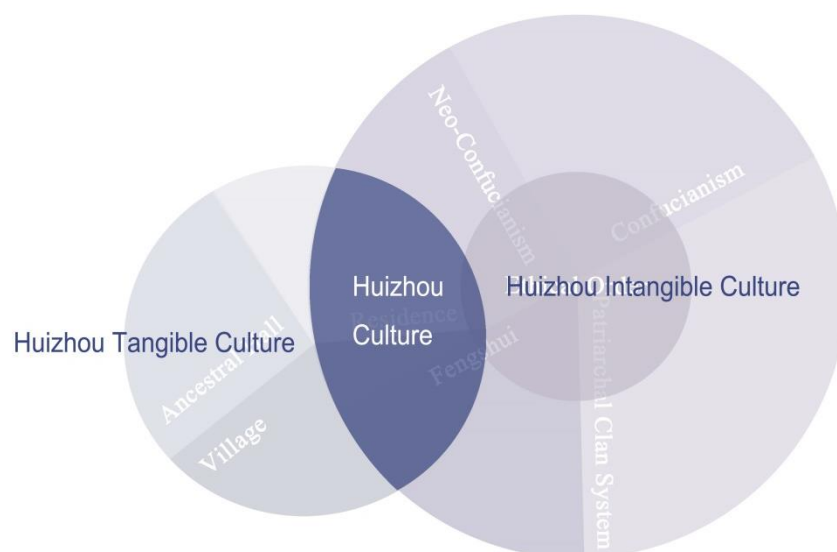


Figure2.1 Relationship between tangible and intangible culture in Huizhou (draw by Jiang, Naibin 2012)

This research focuses on the order of sacrificial rites in ancestral halls and the norms of daily life in residences under the impact of patriarchal ethics in Huizhou. It also involves interpretations of Confucianism, Neo-Confucianism, clan, ethics, Feng Shui, ancestral halls, residences of Huizhou merchants, drama and so on.

⁸ Deqi Shan. 从传统民居到地区建筑. (Beijing: China building industry press,2004):14

2.1.1 Huizhou Culture

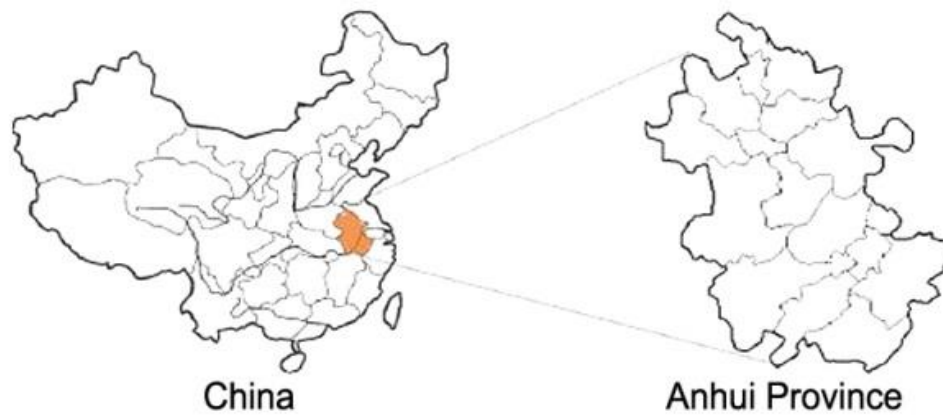


Figure 2.2 Location of Anhui in China (resource: draw by Naibin Jiang 2014)

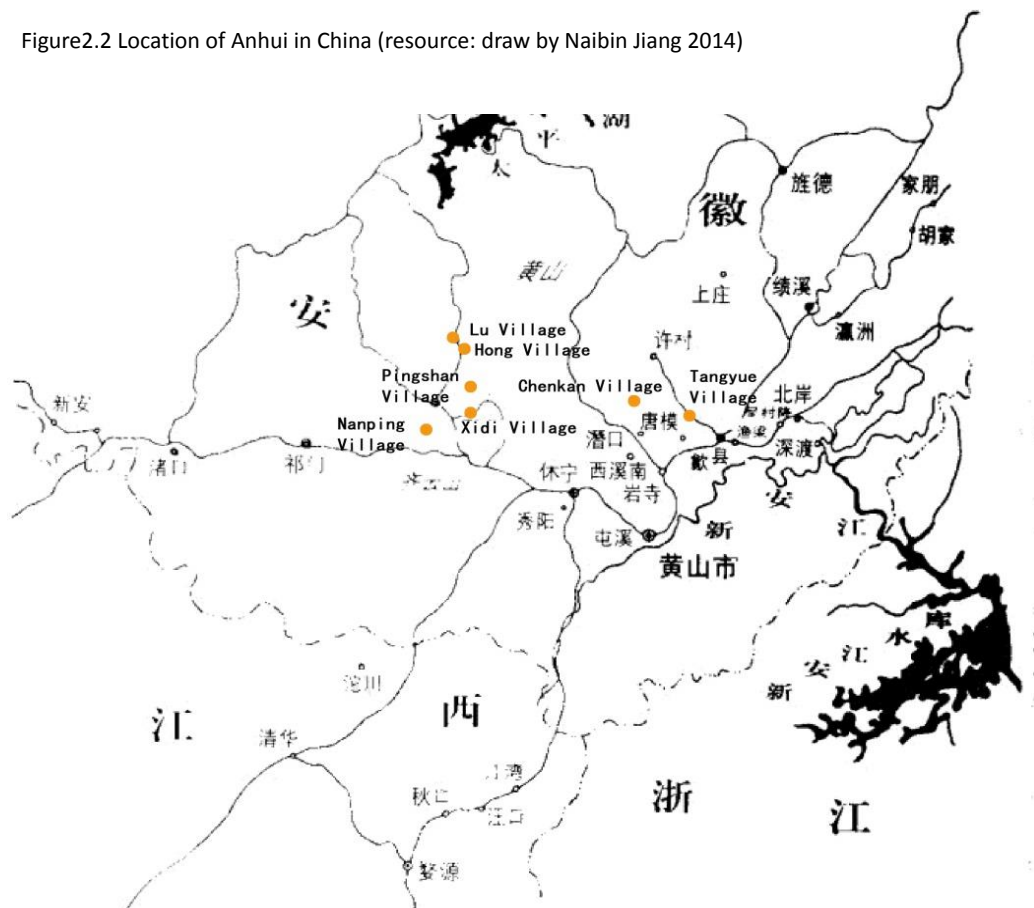


Figure 2.3 Field research map in Huizhou, the villages marked out are the villages I did research on
resource: Chengliang Zhu. 老房子皖南徽派民居. (Jiangsu: Jiangsu fine arts publishing house, 2001): 2

Architecture in Huizhou is an independent architectural system, which consisted of one prefecture and six counties, namely Huizhou prefecture: Jixi, Qimen, Yi County, She County, Wuyuan, Xiu'ning. However, Huizhou was the old way to call the area, which mainly consists of Anhui Province nowadays. (Figure 2.2, 2.3) During Qin and

Han dynasties (ca.220BCE-220CE), the minority of Yue migrated from the south of Changjiang River and The Five Ridges, and gradually developed into Yamakoshi culture. Geographically, Huizhou is mainly mountainous regions and hills. It is recorded that: "Huizhou county is located among the mountains and valleys, and there is solid Dazhang Mountain in the east, a fortress of Zheling in the west, a barrier of Marshland in the south, and a narrow pass of Huang Mountain in the north. The narrow hill path from Mu to Xi along with the cliff where only allows the single vehicle passing."⁹

The isolated geographical condition and steep terrain make Huizhou a good place for refugees in war time, such as the ones at the end of Western Jin Dynasty, Tang Dynasty and Song Dynasty, which brought large-scale migration from the Central Plains to the south. According to the statistics from Huizhou rural society and the tenant/servant system by Mr. Xian'en Ye, among the 66 common surnames in Huizhou, 10 moved in during Jin and Southern-Northern Dynasties (ca.220-618CE); 31 moved in during Tang Dynasty (618-907CE) while 12 moved in during Song Dynasty (960-1279CE). Northern prominent families who moved from the Central Plains brought along strong ethical culture and patriarchal clan system, which influenced and changed the local customs. After the integration and historical accumulation of Central Plains' Han culture and the local Yamakoshi culture, namely combination of the Central Plains' Han culture of the courtyard with the Yamakoshi culture Ganlan style architecture, the famous Huizhou culture and architecture gradually came into being.

2.1.2 Intangible Culture of Huizhou

1. Confucianism

Confucianism can be regarded as the overarching theory of Chinese philosophy. Its cores are the concept of "Etiquette", "Benevolence" and "Avocations of Peace and the golden mean." Confucianism was brought to Huizhou by prominent families who

⁹ “徽之为郡在山岭川谷崎岖之间，徽之四境：东有大鄣之固，西有浙岭之塞，南有江滩之险，北有黄山之扼……自睦至歙皆为鸟道，萦于两旁，峭壁仅通单车。” Jin Duan. 'Space research 1: Space Analysis of World Heritage of Xidi Village' 空间研究 1: 世界文化遗产西递古村落空间解析.(Nanjing: Southeast university press, 2006): 1.

moved from the Central Plains and had a profound impact on Huizhou, especially in terms of Etiquette and the golden mean.

"Etiquette" mainly reflects the social order. Families, clans, and nations of ancient China were all defined on the basis of etiquette. From national models to clan norms and family habits, they were all affected by the etiquette, while this intangible culture influences the material architectural specifications, layouts, spatial orders and many other aspects. The essence of etiquette is the order for the upper and lower, superiors and inferiors, which is regarded as the foundation of human relations to establish and develop a state. As an order of ruling and human relations, "etiquette" is embodied in ancestor worship and filial piety. Meanwhile, the "etiquette" defines the social ranking order and interpersonal relationships' order which regulates social behaviors and interpersonal communications.

The other aspect that influenced Huizhou architecture is the "avocations of Peace and the golden mean (贵和尚中)." In short, this means harmony, coordination, balance and order, signifying the best condition of existing things and trying to seek the combination of natural law, heavenly morality with humanity and human relations.

2. Zhu Xi's Neo-Confucianism

The late Tang Dynasty and the Five Dynasties (ca.907-960) were characterized by turbulence, when the dependence of peasants on landlords was relatively reduced. As a result, the patriarchal clan system gradually collapsed. Hence, it became necessary to re-establish the patriarchal system, impact and adjust the social politics and economy through advocating family inner cultivation to form a new social balance in Song Dynasty (ca.960-1279CE). In this, Neo-Confucianism with its focus on re-establishing of patriarchal clan system became a social theory meeting the political, social and spiritual needs.

Zhu Xi, the founder of Neo-Confucianism, integrated and improved the ideological content of three religions: Confucianism, Daoism and Buddhism. Zhu Xi believed that reason is supreme and all-embracing, and he emphasized on heavenly principles, and destroy human desires. The heavenly principles refer to the patriarchal ethics, which

exists forever. Therefore, Zhu Xi wrote Family's Etiquette on the basis of Book of Rituals, wrote by Sima Guang. Zhu Xi revised the daily ethics and rituals system, so that there are rules for people to follow, and so does the crown, marriage, funeral, sacrifice. Zhu Xi's Family's Etiquette has a great impact. It aided the foundation for family ideal ethics of the seniors and juniors, superiors and inferiors, and marks strict regulations on people's ethical order.

Zhu Xi, a Huizhou native, taught Neo-Confucian ideas there, and his teaching had a great influence on Huizhou. At first, Confucianism of the Han culture from Central Plains had a profound influence on Huizhou, then, the Neo-Confucian patriarchal ethics as the core concept thoroughly dominated Huizhou people's thoughts and behaviors. Mingzhou Wu's Family Code states: "Xin'an is a place impacting by Zhu Xi, so that we should read his books, take his lessons, comply with his rituals, and pass it to the descendants as the ethos of Zou Lu." Obviously, Family's Etiquette by Zhu Xi has become a respectful ethical regulation for Huizhou people. According to Duan Jin, "it unified the patriarchal system at the Huizhou region, and formed a set of public values orientation."¹⁰ Thus the impact of Neo-Confucianism on the daily life and sacrificial rites among Huizhou people became the guiding principle that defined the order of things.

3. Patriarchal Clan System

The clan consists of relatives of the same kin tied together with patrilineal genetic connections.¹¹ Thus, clan forms the social structure based on the blood lineage of the patrilineal familyline.

Chinese patriarchal clan system can be traced back to ancient times of clan communes, which germinated in the Xia and Shang dynasty and formed in the Zhou dynasty. After a long history of development and transformation, it formed into a tight family ruling structure. After Song and Yuan dynasties, due to the development of Zhu Xi's Neo-Confucianism, patriarchal clan system was strengthened, and village structure based on clan became the main mode of residential settlements,

¹⁰ Duan, 空间研究 1, 35.

¹¹ Huafu Zhao, 徽州宗族研究, (Anhui: Anhui university press, 2004): 36.

Patriarchal ethics also became guidelines of Huizhou people's life. Clan establishes a complete whole set of system and regulation to constrain the clansman and teach them ethical order with blood lineage as a tie. For example, the principles include being close to the relatives, respectful to the elder, revering the seniority, and distinctions between men and women. They also improved patriarchal clan systems by many ways, such as the compilation of genealogy, establishment of family rules, construction of ancestral halls, donation of lands, etc.

Patriarchal clan system reflects the clan power that is related to the clan, the family power and the family relationships. In addition, these intangible features are reflected respectively in the tangible architecture of ancestral halls and family residences. Hence these two factors were the basis of a stable and balanced social structure.

4. Feng Shui Geomancy

Feng Shui is part of the traditional Chinese cosmological system, which derived from ancient writings, such as Book of Changes, etc. Since the advocacy of "Feng Shui", "Pneuma", and "Li" by Neo-Confucianism, the first step was to select an ideal position and orientation for the construction of villages, ancestral halls or residences. In order to attain wealth and power, the understanding of Feng Shui principles, such as Yin and Yang of the heaven and earth is important for Huizhou people as well, when they selected the location and orientation of houses. However, the Feng Shui ideas in Huizhou are different from some other regions in China, due to the strong commercial character of Huizhou's mercantilism.

In villages, Feng Shui ideas reflect on its site selection, and it is best to have rolling mountains, meandering rivers and good orientations. As for the adjacent buildings, people shall pay attention to the relationship of each other's position and orientation, and the main requirement is to "avoid against the public" which means opposite to the orientation of houses apart from those of the neighbors. The other requirement is to avoid being different, for example, the ridge of the building cannot higher than that of others houses. The location of ancestral halls, the orientation and layout of common residences, the set of courtyards, the relationship between the neighborhood and many other factors, are influenced by these Feng Shui principles.

It is one of the main reasons why there was an internal order in the seemingly random ancient villages, that is to say, Feng Shui provides the villages and buildings a spatial, cosmological and social order.

5. Ethical Order

Ethic, which is *lun li* (伦理) in Chinese, has its special meaning in Chinese sociology. *lun* (伦) refers to the relationship, sequence, and order among, species, human and generations. The so-called *five lun* (五伦) means the five interpersonal relationships between the ruler and his subjects, the father and his son, the husband and his wife, the elder and the young, the host and the friends. *li* (理) refers to the order, method, and reason of objective thing itself. Both in Confucianism or Neo-Confucianism, these concepts intend to emphasize and express the rank order expressed by: “let the monarch be a monarch, the minister a minister, the father a father, the son a son” to “ruler guides subject, father guides son, husband guides wife”¹², which also is relevant in the patriarchal clan ethics (Figure 2.4).

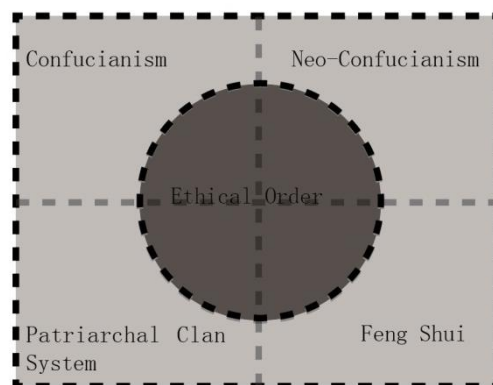


Figure 2.4 Relationship between ethical order and Confucianism, Neo-Confucianism, patriarchal clan system and Feng Shui (draw by Jiang, Naibin 2012)

Neo-Confucianism provides the order, rituals, identity, status, and interrelationship for the members of clan and family. Therefore, the layout and details of Huizhou architecture partly comply with *li* or “Order”, embodying patriarchal clan ethics for the unequal interrelationships between seniors and juniors, superiors and inferiors, men and women. One, having his own specific identity and status, must perform due rights and obligations according to heavenly principles and order of rituals, thus formed the different behavior routes of the people with different identity and grade.

The spatial behavior routes in Huizhou residences and ancestral halls both embody the principles of the seniors and juniors, superiors and inferiors, men and women.

¹² “君君、臣臣、父父、子子”到“君为臣纲、父为子纲、夫为妻纲”。

Thus, this study analyzes the different orders of residences and ancestral halls under the influence of patriarchal clan ethics.

2.1.3 Tangible Culture of Huizhou

1. Village Space

Both cosmological and social theories had a significant role in the site selection of villages, including those in Huizhou. The basic principle is usually in accordance with the principle to "build the house beside the mountain and river" and "above the mountain, surrounded by water, face screen of plains" in order to meet the people's wish of prosperity and the establishment of a living order that is suitable for reproduction and development of the settlement. Rivers or water, buildings, roads, streams, and squares should all be in harmony with Huizhou people, creating a perfect harmony between man and nature.

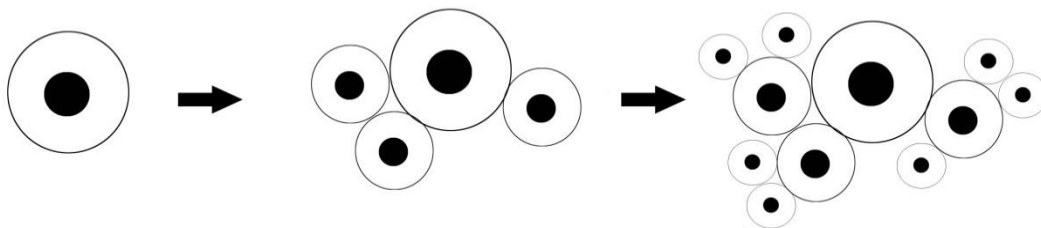


Figure 2.5 Social structure network of villages in Huizhou (resource: Duan, 空间研究, 148; Jiang, Naibin adds notes)

It is important to point out that the Huizhou villages actually were separated from the total control of state power, as they had a social structure network formed by the clan and the blood lineage as both social and spatial structure network. In this network, the dominating factor is the ancestral hall. After the establishment of the ancestral hall, the reproduction and continuous expansion of the clan formed a multiple housing branch, in which every housing branch establishes its own ancestral hall. Thus, each forms a relatively independent living unit, which continuously grows and divides to fill the remaining space in the village. (Figure 2.5) In Zhanqi Village, for example, the main ancestral hall called Jixu Hall, developed into eight branch ancestral halls with the growth of the clan, such as, Dunhe hall, Dunmu Hall, Siyou Hall, forming the sub-centers of the clan (Figure 2.6).



Figure2.6 Social structure of Patriarchal clan system and ancestral halls in Zhanqi Village
 resource: Kai,Gong, 徽州古建筑丛书—瞻淇. (Nanjing: nanjing university press,1996):15.;
 Jiang, Naibin adds notes)

2. Residential Space

In *House Form and Culture*, Rapoport states that: "Residence directly and unconsciously transforms culture into a material form."¹³ That is the main reason why Huizhou architecture has such distinctive architectural form and space which reflects the believes of patriarchal clan ethics. However, this intangible factor is also embodied in the architectural space and becomes the central idea of construction. Zhu Xi says: "Etiquette is the most important thing in people's life, there is no ritual event to sacrifice the god without it, and also cannot distinguish the position for king or his subjects, superiors or inferiors, elder or younger. So the carved building (house), article should be managed to distinguish the superiors and inferiors and so on."¹⁴ Thus, residential architecture in Huizhou is closely related to patriarchal ethics, by embodying the spirit of patriarchal ethics both in the composition and form of the buildings.

Patriarchal ethics mainly praised social grading and orderliness, the concept of status

¹³ Amos, *House, Form and Culture*,152.

¹⁴ “民之所以生者，礼为大，非礼则无以节事天地之神，非礼则无以辩君臣、上下、长幼之位焉。即有成事，然后治其雕楼(房屋)、文章，以别尊卑、上下之等。” Guangyu Yao. ‘The Influences of Zhu Xi Neo-Confucianism on Huizhou Architectures’ 朱熹理学对古徽建筑的影响. 古建园林技术.

between seniors and juniors, superiors and inferiors, men and women which has been deeply integrated into Huizhou's daily life and its spatial organization and architectural details. The specific scale, layout, function, volume or even color and decor of a resident are embodied in and reflected the patriarchal ethics.

3. Ancestral Hall Space

In the Huizhou villages, there are plenty of ancestral halls, divided into a main ancestral hall, head branch ancestral hall, branch ancestral hall, and family ancestral hall according to their status in the clan, which represents different levels of rank in clan. The floor plan of various regions' ancestral halls are basically similar, and the most common layout is having three rows from the outside to the inside: the first row is Etiquette Door (also known as front door, entrance hall, foyer), the second row is Xiangtang (also known as foyer, main hall), the third row is Qindian (also known as memorial Hall, bedroom palace). There are store rooms for sacrificial offerings and stables in the wing-rooms on both sides. Some ancestral halls have a stage in the foyer and two-story stands on both sides. This spatial layout offers a complete functional space for the patriarchal ritual sacrifices, joining the beliefs.

As the architecture of residences, ancestral halls emphasize the etiquette and order, all reflecting the clansman's identity and obligations, the following chapter discusses these tangible features demonstrating intangible principles.

Chapter 3 Residences and Ancestral Halls in Huizhou

3.1 Patriarchal Clan System and Ethics

As was mentioned in the introduction, during the Late Tang and Five Dynasties, the increasingly lax patriarchal clan system led to the decline of the old family system, exerting a negative effect on the social stability and imperial administration. Thus, rebuilding family groups and strengthening the power of patriarchal clans had become a social and political need. As a result, Neo-Confucianism, whose core is rebuilding family groups and importance of academic achievements, became a social value. Confucian philosophers in the Song Dynasty contributed in the theoretical and empirical explorations, in order to improve the severe situation of having family groups without clans and conduct the harmonious and stable family and patriarchal clan relationship, one of the Neo-Confucian scholars, Zhu Xi, pay great attention to the rebuilding of patriarchal clan system.

Patriarchal ethics is the key concept of 'Family Etiquette' (家礼) and the breakthrough that Zhu Xi made to Cheng Hao, Cheng Yi, Zhang Zai and Sima Guang's academic achievements of family rituals. According to Zhu Xi, "sacrifices cannot be under control unless adopting patriarchal clan system"¹⁵. It is widely believed that 'Family Etiquette' emphasizes patriarchal system. According to a famous Neo-Confucian philosopher, Wang Maohong, "the importance Zhu Xi attaches in Family's Rituals is much greater than that of Chen Hao, Chen Yi, Zhang Zai and Sima Guang."¹⁶

'Family Etiquette' made ample descriptions regarding the specific etiquette of patriarchal clan system. Besides, there are many rituals in daily family activities so as to safeguard the authority of the chief and emphasize the patriarchal clan awareness. The patriarchal clan system has run through all the etiquette in 'Family Etiquette'. In other words, that system has penetrated the whole process of both the daily and sacrifice etiquette.

¹⁵ “祭祀，须用宗子法，方不乱”。Xi Zhu, (Song Dynasty). 'Family's Rituals' 家礼, (Shanghai: Shanghai Ancient Books Press, 2010): 850.

¹⁶ “《家礼》重宗法，此程、张、司马氏所未及。”Maohong Wang, 家礼考.白田杂著卷二.文渊阁四库全书 859 册 (Shanghai: Shanghai Ancient Books Press, 1987):662.

The strengthening of the patriarchal clan system reminds people of etiquette, order and class and warns them to obey the rules of patriarchal ethics, ranging from “let the monarch be a monarch, the minister a minister, the father a father, the son a son” to “ruler guides subject, father guides son, husband guides wife”¹⁷ thereby prescribing all people’s behaviors. Whether in ancestral halls or in residences, people’s behavior is controlled by the patriarchal system; and in the long run, such control was stylized to become local people’s deep-rooted views.

During the Ming and Qing dynasties, patriarchal ethics, which have become a high-level standard, were deeply entrenched in people’s minds in the region of Huizhou. According to Dai Yi, “Remnants of the ancient patriarchal clan system was gradually intensified to be a strict system after Song and Ming Dynasties, with the authority of the patriarch of a clan at the core and by the means of family tree, clan genealogy, clan regulations, ancestral halls and clan fields. In the Qing Dynasty, this kind of patriarchal clan organization was popular in the urban and rural areas, becoming an organic component of the feudal system.”¹⁸

3.1.1 Ancestral Halls

1. Patriarchal Clan System and Ancestral Halls

‘Family Etiquette’ prescribes that masters must do morning services in ancestral halls. Masters will visit their ancestors and make sacrifices on every lunar New Year’s Day, the Winter Solstice, and the first and 15th day of lunar month. When season alternates, villagers of the same family name will gather together to do sacrifices, following the rituals in ‘Family Etiquette’.¹⁹ Therefore, the ancestral hall system in Family’s Ritual provides a blueprint for the later construction of family’s ancestral halls.

Ancestral halls, as the heart of a clan, stand for the unity of a clan. Firstly, ancestral halls are the place where the whole clan makes sacrifices to their ancestors. When the sacrifice festival arrives, people will gather together in the ancestral halls to make

¹⁷ “君君、臣臣、父父、子子”到“君为臣纲、父为子纲、夫为妻纲”。

¹⁸ Yi, Dai, 简明清史第2册.(Beijing: People's publishing house,1984):13.

¹⁹ “岁时伏腊，一姓村中，千丁皆集，祭用朱文公礼，彬彬合度。” Lixing Tang, 商人与文化的双重变奏—徽商与宗族社会的历史考察(Wuhan : Huazhong university of science press, 1997):90.

sacrifices under the guidance of the patriarch, so as to strengthen the unity of a clan and control people. Secondly, ancestral halls are also the place where the whole clan can come together to resolve disputes and ensure the unity of the will among the clan. Thirdly, as a public entertaining place, ancestral halls are also used to control clansmen spiritually by imparting ethical knowledge. In most cases, there are theatres in ancestral halls for big events to conduct sacrifices and revise the genealogy. Fourthly, ancestral halls are the internal court of a clan. People could control their clansmen by enforcing regulations (Figure 3.1). It is the patriarch who implements the regulations and punishes the violators.

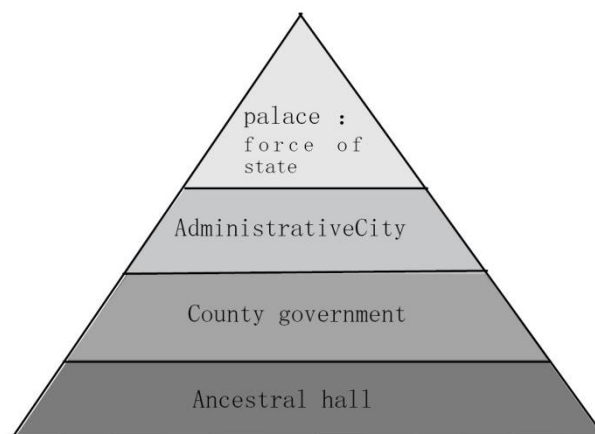


Figure 3.1 Pyramid of power (resource: drawn by Jiang , Naibin 2013)

The people of Huizhou regard ancestral halls as highly sacred since the halls are where their ancestors live. Ancestral halls are extremely important in local people's heart. It can be inferred whether a clan is prosperous or not by its scale and space functions of the ancestral halls. The construction of ancestral halls is the only way clans survive, the materialization of the patriarchal

clan system, and the embodiment of the patriarchal concept.

2. Patriarchal Ethics and Ancestral Halls

Under the deep influence of the patriarchal concept, ancestral halls, as the most important religious construction in Huizhou, indicate their impact on space design and also reflect clansmen's social class by their order, layout and function. The sequence of space in an ancestral hall is as follows: the entrance, the Xiang tang (享堂) and then the Qin dian (寝殿). Different space order caters for different behavioral codes. Under the influence of the main principles of social order, the society embodies rigorous social class and order. In that social order, every function is arranged by the order of front to back, following the principle of descending from the front and ascending from the behind(Figure 3.2). In addition, the internal space

order shows the principle of being on the left is superior.

Therefore, under the patriarchal ethics, the meaning of the space layout of the ancestral halls shows such patriarchal clan power and ethics order. Therefore, the next chapter elaborates on the influence of the patriarchal ethics on the sacrificial rites and space of ancestral halls.

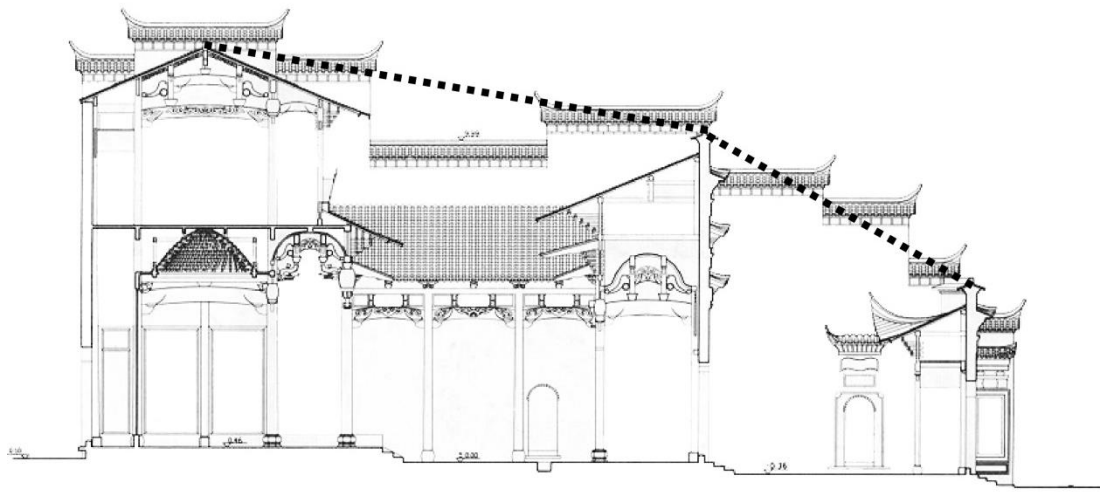


Figure 3.2: Section of Chengyi Hall in Zhifeng Village, showing the principle of descending from the front and ascending from the behind
resource: Kai Gong, 徽州古建筑丛书—歙峰. (Nanjing: southeast university press,1999):58.

3.1.2 Residences

1. Patriarchal Clan System and Residences

As the basic element in Chinese society, families are usually compared to country as small family and big family. Thus, spatial design in the internal space of residences is influenced by patriarchal clan system. For instance, the symmetry of the main halls of residences in Huizhou draws people's attention to the invisible central axis. The wall of Taishi in the main hall becomes the visual center while the hall and the wing, surrounding the court yard, forms an introvert space for the whole family (Figure3.3). Meanwhile, residences in Huizhou put an emphasis on privacy



Figure 3.3: Hall of Cun Yang shan Fang in Tangyue Village
(Photo by Jiang, Naibin 2012)

which forms themselves by solid walls and high Matou Wall (马头墙) (Figure 3.4) with no windows, getting light from the internal courtyard. Such centralized space indicates the fact that the essence of Neo-Confucianism is to get family harmony, country management and world peace.²⁰ In other words, such design reflects the internal harmony of household in dealing with matters in the outside world, thereby ruling the country and pacifying the land.

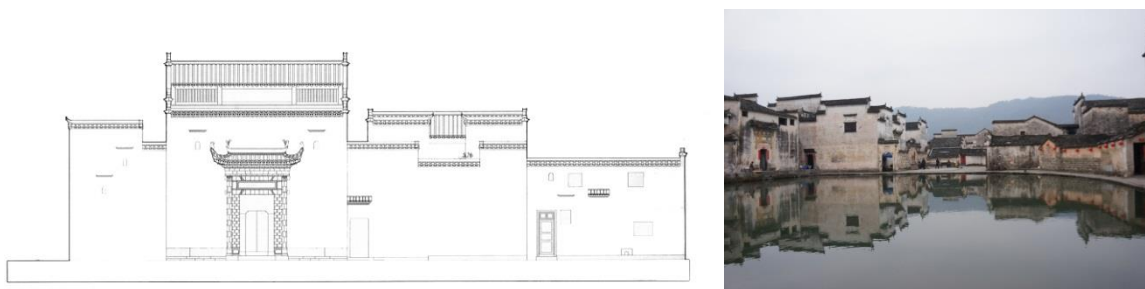


Figure 3.4: Matou Wall

Resource: (left) Kai Gong, 徽州古建筑丛书—晓起.(Nanjing: southeast university press,2001) :96 (Right) photo by Jiang, Naibin 2011

2. Patriarchal Ethics and Residences

'Residence Books of Huangdi' (黄帝宅经) states, "residences are governed by Yin-yang balance and restricted by ethics."²¹ Thus it can be deduced that residences must be under unification of Nature and Human and at the same time, be in accordance with ethical principles. Zhu Xi puts an emphasis on moral ethics. For instance, in Zhu Xi's 'Family Etiquette', it prescribes that "a head of a family has to be law-abiding and morally correct, thereby raising and educating other family members and allocating respective tasks to them."²² Such ritual and order is the core of the layout of residences in Huizhou. Owing to distinction by seniority, gender and rank, people's activities are strictly restricted in residences in Huizhou, seniors living in the master bedroom, juniors in the wings, women mainly stays in the internal yard and cannot go out without permission, guests do not enter the halls without invitation and servants live in secluded corner. People's space for movement and behavior is limited by spatial layout and they have to behave in accordance with patriarchal ethics.

²⁰ "程朱理学以齐家、治国、平天下为实质." Liwen Zhang, 'The Study of Thoughts of Zhu Xi' 朱熹思想研究.(Beijing: China Social Sciences Publishing House, 2001,): 9.

²¹ "夫宅者，乃阴阳之枢纽，以伦之轨模". Xuren Zhang, 黄帝宅经,(Beijing: United press,2009):20.

²² "凡为家长，必谨守礼法，以御群子弟及家众，分之以职". Xi Zhu, 家礼, 880.

Meanwhile, details of spatial design and layout of residences are influenced by patriarchal ethics. The fourth chapter will focus on the effect of patriarchal ethics on daily etiquette and space in residence.

3.2 The Influence of Residences on Ancestral Halls

3.2.1 The Spatial Layout

Despite the differences in scale, the ancestral halls developed in the same way as the residences. According to Tian Jun, “Ancestral hall and residence have the same structure, people can interchange the two.”²³ One possible reason is that the earliest form of the ancestral hall in Huizhou is the family ancestral hall, which means people use one room in their residences as the place to have worship. Since the Han Dynasty, the authority stipulated how people can establish their ancestral halls and temples: “The emperor should have seven ancestral temples, three for *zhao* (昭), three for *mu* (穆) and one for the Great Ancestor; each feudal vassal should have five ancestral temples, two for Zhao, two for Mu and one for the Great Ancestor; each Dafu should have three ancestral temples, one for Zhao and one for Mu and one for the Great Ancestor; Each Shi should have only one ancestral temple. For the common people, the sacrificial rites should be performed at home.”²⁴ The common people didn’t own the titles of nobilities, so when they died, the sacrificial rites can only be performed in the main room at home. The family ancestral halls were thus formed.

In ‘Family Etiquette: Ancestral Halls’, Zhu Xi proposed that “when a man is going to build his house, he should first establish the ancestral hall to the east of the main room and make four shrines to worship the ancestors.”²⁵ The “ancestral hall” here does not refer to the ancestral halls or branch ancestral halls in the Ming and Qing Dynasties; it is actually a kind of family ancestral hall. The ancestral hall should lie to the east of the main room, where the clansmen worship their great

²³ “祠堂与住宅同构及可互换”. Jun Tian, and Ying Xu. “祠堂与居住的关系研究”. *The Architect* 6 (2004): 109.

²⁴ “天子七庙、三昭三穆、与太祖之庙而七；诸侯五庙、二昭二穆，与太祖之庙而五；大夫三庙，一昭一穆，与太祖之庙而三；士一庙，庶人祭于寝.” Guangyu Yao, 朱熹理学对古徽建筑的影响

²⁵ “君子将营建宫室，先立祠堂于正寝之东，为四龛以奉先世神主,” Xi Zhu, 家礼, 875.

great-grandfather, great-grandfather, grandfather and father. The structure is explained as follows: “The entrance gate is in front, and in the back lies the main hall where people can perform the sacrificial rites. To the east of it, there are the cabinets storing the books and clothes left by the deceased and the sacrificial utensils, and there also has a cabinet storing the memorial tablets or statues. The whole site is surrounded by walls. The hall has three rooms with a door. There are two steps in front of the hall. Under the northern purlin of the hall, there set four shrines (Figure 3.5).”²⁶ There are few differences between the structure of this kind of ancestral hall and that of the family ancestral hall of a Three-Pin (the third grade in the nine-rank royal system) official in the Tang Dynasty, but their scales are not the same, for instance, the former has smaller rooms. “If the family is not rich enough or does not have enough space for construction, then they do not need to set the cabinet which stores the memorial tablets. They can just set two other cabinets against the walls on the east and west. The west cabinet stores the books and clothes left by the deceased. The east cabinet stores the sacrificial utensils.”²⁷ (Figure 3.6)

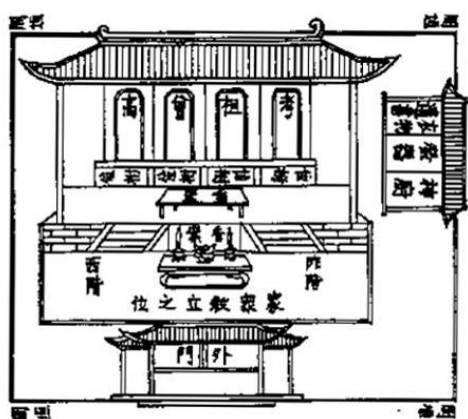


Figure 3.5: Three-Room ancestral hall according to Zhu xi's *Family's Rituals* (家礼) (resource: Pan, 中国古代建筑史第四卷, 154)

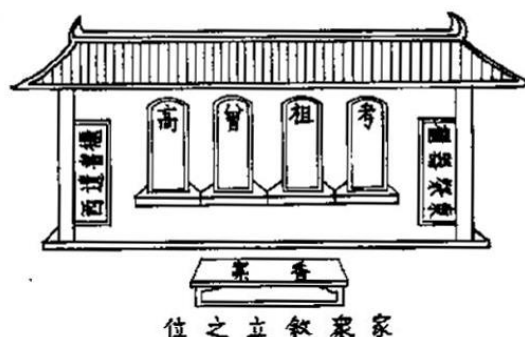


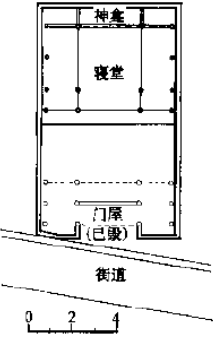

Figure 3.6: One-Room ancestral hall according to Zhuxi's *Family's Rituals* (家礼) (resource: Pan, 中国古代建筑史第四卷, 154)

This interchangeability resulted from the same structure leads to the similarity between the spatial layout of the ancestral hall and that of the residences. The

²⁶ “前为门屋，后为寝堂，兼作祭祀之所，又设遗书衣物、祭器库及神厨于其东，周缭以垣。其堂为三间 (Fig. 2.5)，中设门，堂前为两阶，以堂北一架为四龛。” Guxi Pan, ‘Ancient Chinese Architecture History’ 中国古代建筑史第四卷, (Beijing: China Architecture & Building Press, 1999): 154

²⁷ “若家贫地狭，则止为一间，不立厨库，而东西壁下置立两柜，西藏遗书衣物，东藏祭器。” Pan, 中国古代建筑史第四卷, 154.

architectural layout of the small-sized branch ancestral halls is similar to the form of ‘three rooms and five purlins’ (三间五架) of the residences. For example, the Si Jian Di (司谏第) built in the eighth year of the rein of Hongzhi in the Ming Dynasty around 1895 is a family ancestral hall established by Wang Shan’s grandchildren (Wang Shan was a *Jinshi* 进士, presented scholar in the rein of Yongle in the Ming Dynasty.) (Figure 3.7) The building’s layout is like the quadrangle dwelling and is three-rooms wide. The big gate is in the middle, flanked by two side doors. Behind the courtyard in the center of the building, there is the *xiang tang* (享堂), where the ancestral tablets are placed. The structure is made of wood, which is similar to the architectural style of the residences in the same dynasty. This kind of family ancestral halls are seen everywhere in Huizhou. Another example is recorded in the sixth volume of ‘the Genealogy of Hu Family in Qinghua Town (清华胡氏族谱) - History of Family Ancestral Halls (家庙记)’ . According to the records, “in the first year of the rein of Taiding in the Yuan Dynasty, Hu Sheng, one of the descendants of the Hu clan in Qinghua Town, Wuyuan County changed the residence left by the ancestors into a family ancestral hall. The hall has five rooms and in the middle of it the clansmen worshiped the first ancestor. Two *zhao* (昭) and two *mu* (穆) are set on the two sides. And there are three doors. The sacrificial offerings are stored in the east, and the genealogy books are stored in the west.” ²⁸To some extent, due to this kind of interchangeability and similar structure, the Huizhou residences have influenced the spatial layout of the ancestral halls.

Si Jian Di (司谏第)	Figure3.7 Si Jian Di (司谏第) (resource: Pan, 中国古代建筑史第四卷, P154)
	

²⁸ “即先人别墅改为家庙，一堂五室，中奉始祖散骑常侍。左右二昭二穆；为门三间。藏祭品于东，藏家谱于西，饰以苍黝，皆制也。” Huafu Zhao, “论徽州宗族祠堂”, *Journal of Anhui University* 02 (1996): 48.

3.2.2 The Spatial Order

Under the control of the ethical system, the construction of the Huizhou residences closely reflects the hierarchical order, which means that the scale of the building should not surpass the form of ‘three rooms and five purlins’(三间五架). Therefore, the Huizhou residents expanded the scale lengthways and organized the architectural order in the same way. In addition, with the development of the central axis, the degree of privacy of the space was also increasing, and the patriarchal clan ethics increasingly controlled the space. Since the earliest ancestral halls took the form of the family ancestral halls, influenced by the same structure and layout, the ancestral halls also had this kind of spatial order, i.e., the degree of privacy and the ethicality were increasing. The Figure 3.8 is a comparison diagram of the Huizhou residences and the ancestral halls. It reveals that the spatial orders of the two are the same. Thus, it can be concluded that the residences have influenced the spatial order of the ancestral halls.

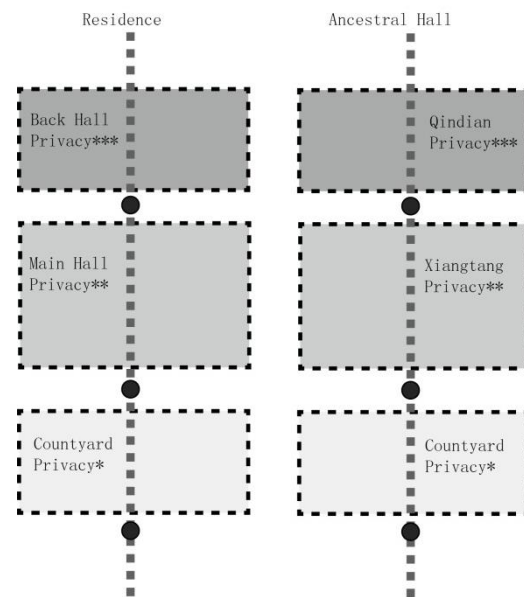


Figure 3.8: Comparison chart of spatial order between residence and ancestral hall in Huizhou
(Drawn by Jiang , Naibin 2013)

From the Han, the Sui and the Tang Dynasties to the Song and Yuan Dynasties, the government promulgated some laws and decrees to encourage several generations of a certain clan to live together. By strengthening the ties of a clan, the government could strengthen its management of the society. Meanwhile, as a symbol of a clan, the ancestral halls began to play a dominant role in residents' daily life. The ancestral halls became more and more magnificent and monumental, and the quality of construction was better than in other buildings in the villages. During the Ming and Qing Dynasties, the scale of the ancestral halls was larger than what Zhu Xi had established. He set the standard for the scale so that the ancestral halls could either have three rooms or just one. In the Ming and Qing Dynasties, their scales surpassed Zhu Xi's standard. The smaller ones may have two or three rows of buildings, and the

larger one may even have five rows. The width of the hall may vary from three-rooms to five-rooms long.

A typical example is the Baolun Hall (宝纶阁) inside of the Ancestral Hall of Luo's in Chengkan village which consists of eleven rooms. This could be regarded as a new development of the ancestral hall on the basis of the residences, or as nonchalance of the norms and standards. There are basically three reasons for that phenomenon. First, the ancestral halls enjoyed a higher status in the clan. Second, since Huizhou is located in a remote mountainous area and the emperor is far away from the residences, they were less restricted by the rules or rigid system. The last reason is that as the Huizhou merchants enhanced their economic strength, with the desire to develop their own families and to honor their ancestors, they returned to the hometown and began to establish the ancestral halls in a wide range and a large scale. Through their respective ancestral halls, different clans were organized ²⁹, thereby started to compare their status with each other. The ancestral halls thus became the embodiment to demonstrate the social power and the strong economic strength of the clan.

3.3 The Influence of Ancestral Halls on Residences

There are many records about building ancestral halls in the Huizhou local history and genealogy. The ancestral halls in Huizhou had been formed into a considerable scale during the Wanli Period in Ming Dynasty. Wu Ziyu has stated that the development of ancestral halls has reached the peak, thousands of ancestral halls were built in Huizhou. This section will focus on the development and transformation of the ancestral halls in Huizhou and their influence on the residence.

3.3.1 The Order of the Ancestral Halls

During the Song and Yuan Dynasties, due to the development of Neo-Confucianism, a system of etiquette had gradually been formed in Huizhou. In the previous section, we discussed about the rules of ancestral halls in Zhu Xi's 'Family Etiquette', which could basically generalize the regulation of Huizhou ancestral halls in Song and Yuan

²⁹ “出入齿让,姓各有宗祠统之”. Tang, 商人与文化的双重变奏, 90.

Dynasties.

It is safe to say that theoretical preparation occurred during the Song Dynasty, while the Ming Dynasty was the historical period of the reform of clans. The new clan form was formed and popularized in the Ming Dynasty. In the early days of the Ming Dynasty, only officials with a certain grade could establish ancestral temples to worship four generations of ancestors. Usually, ordinary people could only sacrifice in their bedrooms. Till the middle of the Ming Dynasty, the ancestral system of ordinary people was still family ancestral halls at home, not the large ancestral halls for the whole clan.

In the middle of the Ming Dynasty, great changes had taken place in the Chinese ancestral rules and folk ancestor worship. Therefore, many ancestral halls were built all over the country. According to the statistics in 'The Ancestral Hall of Clan in Huizhou' (论徽州宗族祠堂) by Zhao Huaifu, there were thirty-six ancestral halls built in Huizhou from the Song Dynasty to the Ming Dynasty, twenty-one of which were built in the Jiajing and Wanli Year of the Ming Dynasty (ca.1507-1620).

In the Qing Dynasty, the rulers tended to use etiquette orders to set up the social structure in which people could depend on each other. Xu Yangjie states that "the ancestral halls in Huizhou even became a symbol of the clans as it sustains the family system from the aspect of superstructure and ideology."³⁰ People had to obey strict rules in the rituals of sacrifice, which were different according to different social rank in Confucian hierarchy. During the activities and sacrificial rites, the routes were also different depending on rank and status in the hierarchy.

3.3.2 The Order of the Society

According to Zhao Huaifu, "In the past, people in Huizhou respected the patriarchal clan system. Those with the same family name would live together, building the main ancestral halls and branch ancestral halls"³¹ As the government gradually

³⁰ "从上层建筑和意识形态方面维系家族制度". Yangjie Xu. 'The Family system in the Song and Ming Dynasty' 宋明家族制度史论. (Beijing: Zhong hua Book Company, 1995): 20.

³¹ "邑俗旧重宗法，聚族而居，每村一姓或数姓；姓各有祠，支分派别，复位支祠，堂皇闳丽，与居室相间". Zhao, "论徽州宗族祠堂", 50.

encouraged the civil hall policy, the ancestral halls were greatly developed. After building the ancestral hall of the whole clan, a side branch of the family would build branch ancestral halls or family ancestral halls. Those revealed their secondary function. “Religious sacrifice was the original function of ancestral halls, while assembly is the secondary.”³² The functions embraced people’s daily life and various activities of sacrifice, for example, weddings, funerals, and even using ancestral hall as a place for entertainment, convention and social life. As a result, the space in front of the ancestral hall developed into open area to provide assembly space to support this secondary function. (Figure 3.9)

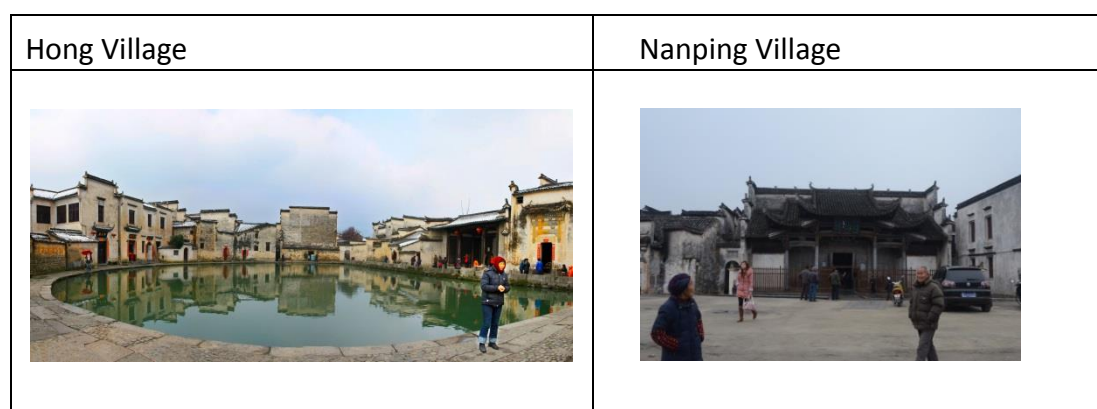


Figure 3.9 The fuction of assembly of ancestral hall (photo by Jiang, Naibin 2012)

Taking Hong Village as an example, my field research and visual experiences show that the most meaningful central place in the village is the area in front of the ancestral hall. Therefore, I used space syntax to analyze the spatial system of Hong Village (Figure 3.10). The space syntax is mainly used to find out the accessibility and integration of one axis to another. But only a few of them are long, mostly axes are short. The red and orange axes are shown in the front area of ancestral hall, which in space syntax means the space has the highest accessibility and integration. In other words, ancestral hall is the central area for assembly in Hong Village.

When developed into a certain degree, ancestral halls began to change the social order of the village. It gradually formed a society with the main ancestral hall as the center and branch ancestral halls as the secondary centers in each village.

³² “宗教祭祀是祠堂的原生性功能，而公共聚集是祠堂的次生性功能”。 Tian, “祠堂与居住的关系研究”, 109.

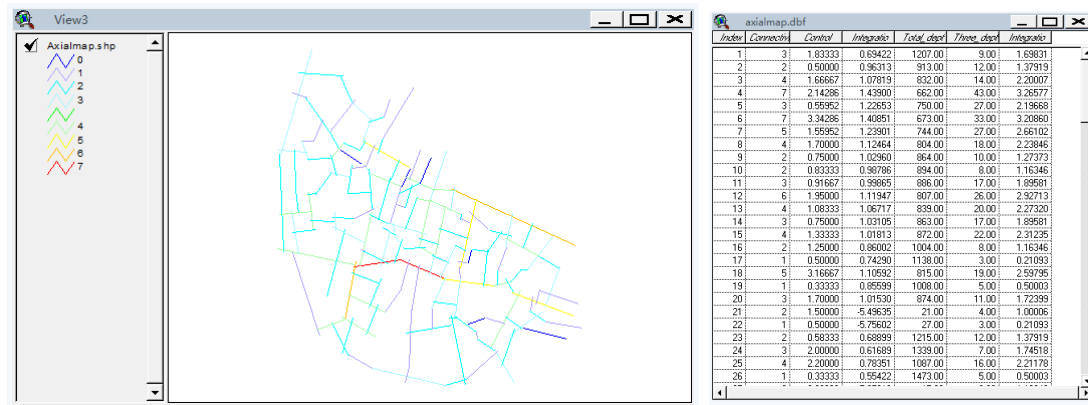


Figure 3.10: The space syntax analysis of Hong Village (Draw by Jiang, Naibin 2013)

3.3.3 The Order of the Village

In Huizhou, the ancestral clan system directly affected and dominated the development and reform of the traditional villages. The clan culture became more popular since the Song Dynasty and till the Ming and Qing Dynasties, it was very common that several generations lived together. Ancestral halls were the scared buildings, which were closely related to the residential buildings. The evolution and vicissitude of a clan was reflected by ancestral halls, but how would ancestral halls influence the residential buildings in turn?

Because of the importance of ancestral halls in the village, there were unwritten rules in some villages that “residences around the ancestral hall should not be in the opposite direction.”³³ As ancestral halls were the center of villages, residences nearby were required to be lower and smaller than it, not blocking the connections between ancestral halls and mountains and rivers in terms of Feng Shui. It was considered that otherwise they would block and hinder the prosperity and thrive of the clan. Dominated by the patriarchal clan system, adjacent residences would follow the axis of the ancestral halls, as shown in Figure 3.11 showed that buildings of the Ming and Qing Dynasties in Hong Village³⁴. From that one can see that, around the ancestral hall, the streets follow a clear grid. The combination form and layout of the surrounding residences have also been affected by rectangular grid, and the axes of the residences point mainly towards the same orientation than the ancestral hall. On

³³ “祠堂周围房屋方向不可与其相背”. Jin Duan, ‘Space research 4: Space Analysis of World Heritage of Hong Village’ 空间研究 4: 世界文化遗产宏村古村落空间解析. (Nanjing: Southeast University press, 2009):44.

³⁴ Duan, 空间研究 4, 55.

the contrary, the residences which are further and have less effects from the ancestral hall, are laid out based on the terrain. Therefore, the layout and combination form are more free and disorderly.



Fig.2.11 Axis of buildings of the Ming and Qing Dynasty in Hong Village (Duan, Jin, 2009, P55; Jiang, Naibin adds notes)

3.4 Conclusion

From the analysis in this chapter, it can be concluded that under the influence of Zhu Xi's Neo-Confucianism, the patriarchal clan system and ethics further developed, which also gradually impacted the space and order of ancestral halls and residences. Developed from the residence, the ancestral halls had the same spatial layout and order, which also begun to influence the order of the society and the village. The

ancestral halls gradually turned from the place of worship into the center of social life and ethical education in the village, which also had an impact on the residential development from single buildings to communities of clans. Eventually, the villages develop into a certain hierarchical social structure and architectural form in which the ancestral halls are the center, branch ancestral halls and family halls are the subcenters, which residences developed around ancestral halls.

Chapter 4 Patriarchal Ethics in the Space and Order of Worship

4.1 Rituals in Ancestral Halls

In 'Family Etiquette', the ancestral hall should be included in the chapter of 'sacrificial rites'(祭礼) according to its content. However, based on the rules of respect for the ancestors, Zhu Xi placed it at the beginning: "In case of fire, flood or thievery, save the ancestral hall, moving spirit tablet and the testament first, then the sacrificial utensil, followed by family properties. When dynasty changes, change the name on the memorial tablets and pass it accordingly."³⁵ This shows the importance of the ancestral hall.

Etiquette stems from sacrificial rites, and its primary purpose is to give tribute to the spirits. Etiquette is closely connected with sacrificial rites, which is the core of etiquette. Zhu Xi's conception of sacrificial rites fuses the spirit of etiquette and li, and has a profound association with patriarchal ethics. This chapter focuses on the patriarchal ethics, its impact on the order and space of Huizhou Ancestral Hall Etiquette as well as the connections between them.

4.1.1 Sacrificial Ceremony

According to historical records, "All the sacrificial rites follow Zhu Xi's 'Family Etiquette', and are mostly alike except for slight differences."³⁶ Therefore, Huizhou's sacrificial rituals mainly follow Zhu Xi's 'Family Etiquette'. The sacrificial rites of 'Family Etiquette' have six aspects – sacrifice in four seasons (四时祭); sacrifice for first settling ancestor (初祖祭); sacrifice for progenitor (先祖祭); sacrifice for deceased father (祢祭); sacrifice on the deathday (忌日祭); sacrifice at graves (墓祭). The six aspects are similar. The clan rules of Wang family in Ze Fu states: "Ancestor worship shall follow the 'Family Etiquette' at the beginning of spring and Winter Solstice, and shall never be lost."³⁷ According to a survey, the main worship dates in Huizhou are at spring and winter solstices. All ancestor worship rituals are held in ancestral halls, whether they are spring rites, Dead Spirit Festival, Double Ninth Festival, winter solstice or ancestors' birthday and deathday, which collectively referred to as the sacrificial activities in ancestral hall. In general, clans of all levels of status pay solemn attention to the sacrificial rites. They will arrange dates,

³⁵ “或有水火盗贼，则先救祠堂，迁神主、遗书，次及祭器，然后及家财。易世，则改题主而递迁之”。Zhu, 家礼, 876.

³⁶ “祭礼俗守文公家礼在昔，小异大同。” Lina Zang. “论徽州宗祠的遗存情况与民俗文化特征”，*Folklore Studies* 03(2007): 112.

³⁷ “立春、冬至，遵依《家礼》祭祖，永不可失”。Huafu Zhao, “于徽州宗族制度的三个问题”. *Historical Research in Anhui* 02(2003): 53.

make formal sacrificial rituals, and set particular sacrificial rites. Specifically, no one shall be late without reasons; the order is arranged according to generations; everyone is required to be solemn and respectful, kneel down sincerely, and so on.

Sacrifices in ancestral halls incorporate complicated rituals and activities. Because there are many people in the clan, all work must be arranged before the sacrificial rites. Firstly, documents shall be made to specify various affairs during the sacrifice; the sacrificial offerings also have to be prepared. During the sacrifice, it is important to clean the offerings and process them with etiquette. Secondly, it is necessary to dress up and take a shower. According to Qiaoyun He's research, "The chief will lead co-presiders (Fenzhang and Sizhi) to fast in ancestral hall, no wine or meat, no entertainment or participation in anything evil or filthy are allowed."³⁸ It is quite necessary in the sacrificial activities to purify the mind and body in the form of fast.

In the process of sacrificial rituals, reciting funeral oration and offering sacrifice comes first. The funeral oration is divided into two parts, one for first ancestors, and the other for reward. The reading order of oration reflects the social status in the clan and ethical order. During the sacrificial rituals in the ancestral hall, worship is the most important ritual process. The order of worship and worshipers' standing position also reflect the social status and ethical order.

4.1.2 Function of Sacrifice

Why do the clans in Huizhou pay so much attention to the rites? In daily activities, a clan is part of the social structure with strict hierarchy. However, in sacrificial activities, members from all levels of the social structure, are united into a harmonious community through ancestor worship. All people join the communication with the ancestors with relatively equal relationship through the rites, and the gap of subjectivity gradually disappears, therefore the rites make people equal.

All rituals are sort of a language, and express a concept. Sacrificial ritual is an intimate language for the clan, family, and awakens the deep emotion of clan members, bringing

³⁸ “宗子帅分长与司值致斋于祠,沐浴更衣,不饮酒,不茹荤,不书丧问病听乐,凡凶秽之事皆不与”。Qiaoyun He, “清代徽州祭祖研究”, (PHD diss., Anhui University 2010):59.

them closer and strengthening their identity (Figure 4.1). Based on Suying Lin, "The sacrificing in ancestral hall, mainly expresses the meaning of etiquette of filial piety, respecting the death and taking care of the alive, uniting the clan and showing the gratitude, thus it has the function of bringing peace and stability to the country with the performance of being close to and respecting people who deserve it."³⁹ Thus, sacrifice may be regarded as a link of the spiritual connection to enhance the kinship, bring people closer and strengthen the internal cohesion and centripetal force among clans through the sacrificial activities in ancestral hall. Meanwhile, it emphasizes the internal ethical order of the clan to respect the seniority, advertises the core ethics of filial piety and integrity, and promotes offspring to show respect and love to their parents, as well as filial piety to ancestors. The clan educates and unites the clansmen by the way of offering sacrifice to the ancestors in the result of uniting the clan which is the main meaning of sacrificial rituals.

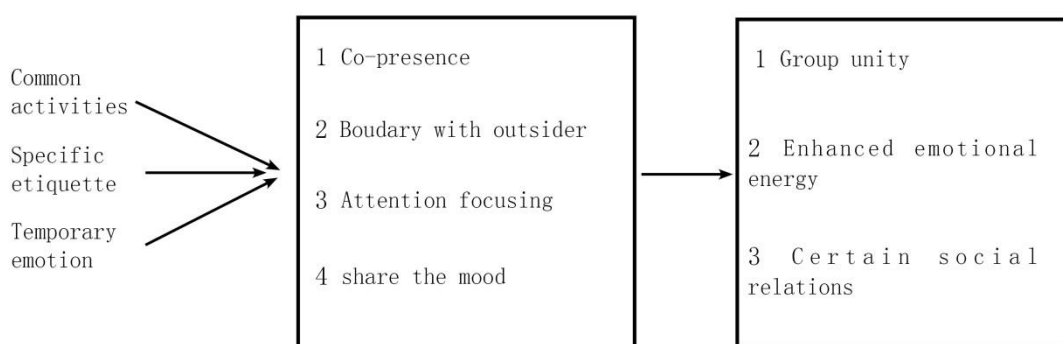


Figure 4.1 The ritual behaviors (Draw by Jiang, Naibin according to *Sociology Emotions*)

4.2 Rituals and Spaces

4.2.1 Space of Psychological Axis

To some extent, psychological axis is directly connected with visual axis. Only when the visual axis sends pleasurable aesthetic signal will the psychological axis come into being. Due to the solemnity of sacrificial rituals, the layout of ancestral halls is precisely symmetrical, with spatial sequence spreading along the main axis and symmetric buildings on both sides of the usually north-south oriented axis. Each space along the

³⁹ “宗祠祭祀，主要表达追养继孝、敬亡事存、收族报本的礼意，具有安邦定国的象征意义，不外乎表现为亲亲尊尊的精神内涵”。Suying Lin, 古代祭礼中之政教观——以《礼记》成书前为论. (Taipei: wenjin press,1997):161-168.

axis is well-organized in the scale and layout to embody the ethical ideas of showing the differences between senior and junior, men and women, superiors and inferiors and respect for hierarchy and order.

The central axis defines the center, determining the most important part of the building and hierarchical order of the ethical relationships. This regulation and performance are the embodiment of the special aesthetic characteristics and ethical order of Chinese architecture. As expressed by Huiyin Lin, “The uniqueness of the plane layout lies in the equal division of left and right, in accordance with the principles of equilibrium and proportion. This layout is not due to the structure, but the ancient religious thought and format, social organizational system and folk customs that people of later times preferred to follow. As a result, the principles of equilibrium and proportion become a peculiar and fixed habit in China, which, more precisely speaking, is the outcome of traditional ethical idea and its education.”⁴⁰

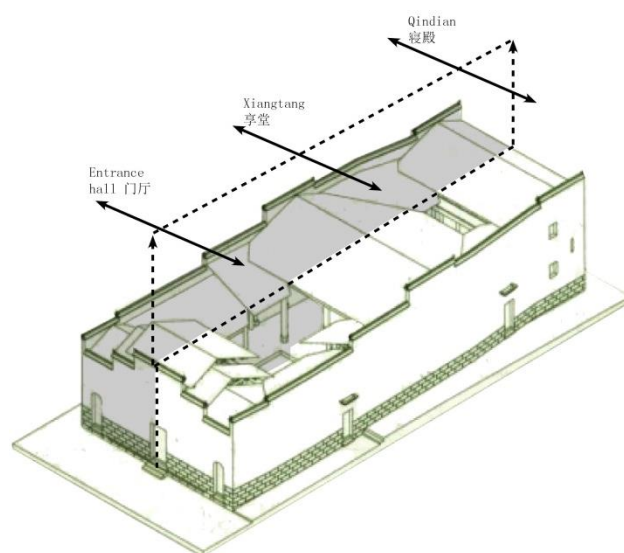


Figure 4.2 Axis symmetrical ancestral hall (resources: Gong, 徽州古建筑丛书—歙峰, 70; Jiang, Naibin adds notes)

On entering the ancestral hall, the user will see the main building facing south, which also is symmetrical and emphasizes the central axis (Figure 4.2). The gradual rise in height of each building from the front to the rear will bring users the psychological hint that the tallest and the most prominent building on the central axis is the representative of the most revered and stringent ethical order. To some extent, the application of axial layout aims to embody the strict patriarchal ethical order of the architecture.

4.2.2 Order of Behavioral Space

Generally speaking, the route within an ancestral hall is always linked with a certain destination, which reflects the tendency of behavioral movement, as straight line is the shortest way to join two points. As the user walks by, constrained by the impact and

⁴⁰ Congjie Liang. 林徽因文集, 建筑卷. (Tianjin: baihua literature and art publishing house,1999):13.

guidance of orderly ethical thought, his behavioral route is different from the visual axis.

In the changing points of the behavioral route, the user receives strong psychological perception of the visual axis, which tempts people walking along the central axis directly to the central building. However, they cannot do that because of the principle of identifying the hierarchical order between superiors and inferiors, in order to maintain the feudal ethics and a whole set of patriarchal ethical relationships. This is why different behavioral routes for different ranks of users are stipulated. After entering an ancestral hall through the Etiquette Door (仪门), different ranks choose a different behavioral route not on the geometric axis of the architecture and the user's psychological axis. Because of the distinction between seniors and juniors, superiors and inferiors, and men and women, people's sphere of activities and behavioral routes are strictly limited in the ancestral hall. This following chapter will emphasize on the spatial status of behavioral routes of different users under the same psychological axis, as well as the causes of these differences.

4.3 The Status of Behavioral Routes and Space

4.3.1 The Principle for Seniors and Juniors

In Huizhou, usually only the Fence Gate and the Side Door on both sides of the ancestral hall will be opened for ordinary occasions, while the Etiquette Door will be opened only in significant events. Only noble elder in the clan can get in and out through the Etiquette Door, while ordinary clansmen can only take the Side Door. However, if ordinary clansman does something that the elders or other clansmen appreciate, such as becoming a "hero" during times of war, he will be allowed to use the Etiquette Door, which is seen as a great reward and encouragement. The following case of Ye's Ancestral Hall in Nanping Village shows the principles for seniors and juniors as reflected in the architecture of the ancestral hall.

The Ye's Ancestral Hall is also called Xuzhi Hall, which was built during the Chenghua Year of Ming Dynasty (ca. 1465-1487CE) with a history of 530 years. It occupies an area of 1000 square meters, with three rows of horizontal buildings and width of three bays facing south; it is the only big ancestral hall that has been preserved perfectly in Nanping village. When a family holds sacrificial rituals or major events, the Etiquette Door is opened, then the respected elders in the clan enter and walk into the Xiangtang (享堂)

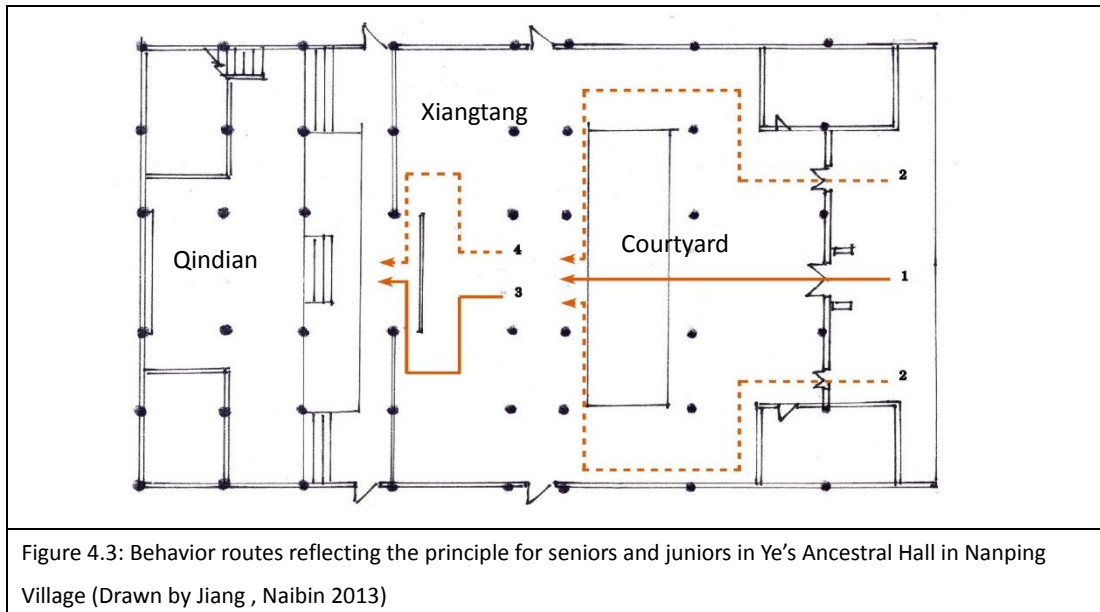
through the central aisle (behavioral route 1 of Figure 4.3). Meanwhile, others in the clan can only enter through the Side Door and walk along the colonnade from the side of courtyard into the Xiangtan (享堂) (behavioral route 2 of Figure 4.3). During the sacrifice, to enter the Qindian (寝殿) from the Xiangtan (享堂) one shall follow the principles of “left for the seniors; right for the juniors”. The elderly shall get in from the left (behavioral route 3 of Figure 4.3), while the rest shall enter from the right (behavioral route 4 of Figure 4.3). After entering the third row of the ancestral hall, which is the Qindian (寝殿), all men co-presiding at the sacrificial rites shall line up in certain order according to zhao (昭) and Mu (穆), which means the second, fourth, and sixth generation in the right and the third, fifth, seventh generation in the left, etc. After the ceremony, the clansmen shall worship each other and dine together sharing the offerings to distinguish the seniors and juniors, superiors and inferiors. These arrangements, such as certain behavioral routes, specific ranks and worshipping each other, are applied in order to deepen the consciousness that all actions must be taken according to the principles for seniors and juniors.

On a daily basis, the ancestral hall is usually meant for family meetings and announcements. Major events of the clan like ancestor worship, grave sweeping and genealogy updating, are all negotiated by the elders of the clan, in these occasions, too, the status of each participant is emphasized for example, “during discussion in ancestral hall, the patriarch will be in charge, seated in the middle, while the clansmen will listen by his side, no talking allowed.”⁴¹ The clan will hold lectures regularly, according to the research done by Huahu Zhao, “the scholar and the patriarch will organize the children to the ancestral hall quarterly, and select one teenager who is good at teaching to preach the rules of ancestral hall and explain one or two pieces of traditional instruction and genetic regulation”⁴² This is done in order to maintain the internal stability and strengthen the domination of patriarchal system. In such events, the Etiquette Door will not be opened; the elders enter through the side door on the left, walk along the colonnade from the left into the memorial hall, and take a seat in the middle. Others will enter through the side door on the right, walk along the colonnade from the right, and stand on their feet or take seats next to the middle one.

⁴¹ “祠堂议事，族长，经管居中公议，族众从旁坐听，不得越位饶舌”。The rules for Jingyi Ancestral Hall in Wuyuan Village

⁴² “每季定期由斯文、族长督率子弟赴祠，择读书少年善讲解者一人，将祠规宣讲一遍，并讲解训俗遗规一二条”。

Huafu Zhao “论徽州宗族祠堂”. *Journal of anhui university* 02(1996):53.



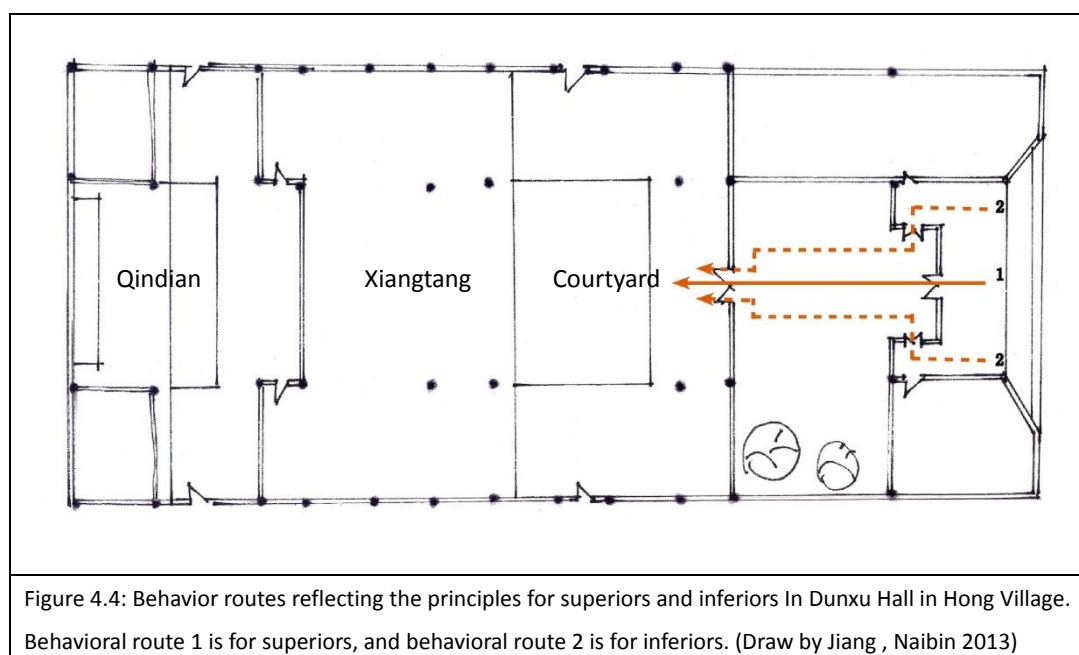
4.3.2 The principle for Superiors and Inferiors

The ideology of patriarchal system by Xiaoru Fang in the early Ming Dynasty inherited Zhu Xi's ideas. Commendably, he presented and emphasized the harmonious role of family genealogy in that it alleviates the maltreatment of the rich and noble on the poor and humble. However, the principle of superiors and inferiors had been deeply rooted in people's minds. As to Huizhou ancestral halls, as previously mentioned, elders are allowed to enter through the Etiquette Door. In addition, the clansmen with prestigious status, an official position or an educational degree can also get in and out through the Etiquette Door at major events. Ordinary clansmen can only enter and exit through the Side Door. The behavioral routes basically follow same principle for seniors and juniors as mentioned above. This is seen in Wang's Ancestral Hall in Hong Village, known as Dunxu Hall (Figure 4.4).

In addition, it is notable that the tenants and servants who had contributed most to the physical labor in sacrificial activities were kept out of the whole ceremony. "The servants are stopped outside the door before the ceremony, and the one who breaks or disturbs the scene shall be punished."⁴³ That is to say, the servants are not allowed to get close to the gates, not alone attending the ceremony. For some clans, the servants may be orderly organized to participate in the activities at the end of the sacrifice. In this case, it

⁴³ “至未祭先,撞仆概止大门外,若提框携盒,混乱两庄者 议罚”。He, “清代徽州祭祖研究”。

is not considered favored treatment for the servants, but an indication of the servants' dependence on the clan, in order to strengthen the control of the servants and show the prosperity of the clan.



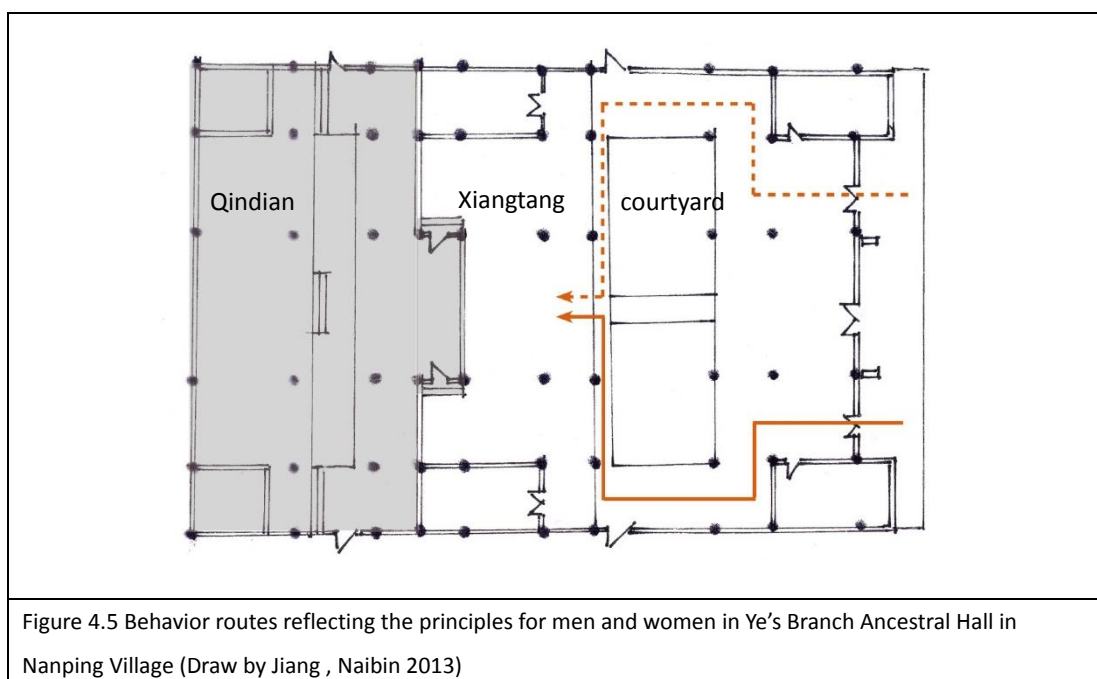
4.3.3 The Principle for Men and Women

In the ancestral halls, men can enter the ancestral hall to worship the ancestor, but women are not even allowed to enter the door.⁴⁴ This is also reflected in the hair-pinning ritual. It is held when a woman turns fifteen, which is the same age for men's capping ritual. But the difference is that the capping ritual is held in the ancestral hall and be presided over by parents, also involves hosting the guests and visiting the elders. On the other hand, women's hair-pinning ritual cannot be held in the ancestral hall. This interpretation in sacrifice rituals defines the core clan power of patriarchy and women's humble status.

When are the women, then, allowed to enter the ancestral hall? In general, women are only allowed to get into the main ancestral hall in order to bid farewell to the ancestors when they get married. According to Yinan Li's research, When the bride is married to a clan far away, she should bid farewell to her own ancestors; after arriving at the groom's home for three days, she needs to get into the groom's ancestral hall to worship his

⁴⁴ Wei Wang, "权力空间的象征—徽州的宗族、宗祠与牌坊." *Urban Architecture* 04 (2006):87.

ancestors, that's the only chance for a woman to get into the ancestral hall.⁴⁵ To some extent, this could be regarded as respect for the newly married wife, but it is more of education so that she learns the clan rules and family regulations in her husband's ancestral hall. The Li Clan, in Santian, states: "After three days of wedding, the husband shall lead his wife to meet and know the seniors and juniors in order at the ancestral hall. Five days later, she can wear casual clothes. Teach her the family regulations to make her know the point. She shall not interfere with clan affairs, otherwise the husband is the one to blame."⁴⁶



Usually women are also not allowed to enter the branch ancestral hall, except that there are major issues associated with women specifically, or there is a significant event, or they have remarkable abilities. During an important ritual, a few clans may regulate women's attendance to worship taking place only after the men have finished and left. Some clans allow women to enter the aisle on sides of the courtyard in front of the Xiangtang to watch the ceremony quietly.⁴⁷ According to the rule 'men walk on the left; women walk on the right' (男子行左·女子行右), women walk along the right side of

⁴⁵ “当新娘嫁到外族时，须到自家祠堂拜别；到新郎家后第三日，进男方家宗祠祭拜认新祖，除此不得入内”。Yinan Li “徽州女仆·棠樾女祠”. *Collection of Women's Studies* 02(1995): 56.

⁴⁶ “娶妇三日庙见毕，夫率其妇至中堂见长幼，分大小。五日外方许便服治事。语以家范，使晓大意，不许干预外政，失教者罪其夫”。Rui Chen, “明清时期徽州宗族祠堂的控制功能”. *China's social economic history research* 01(2007):60.

⁴⁷ For example, Volume 1 of You' s Family Rules(余氏家规) of Huanshan Yu' s Genealogy(环山余氏宗谱) states: “Worship the ancestors every New Year's Day. Then men and women line up on the left and right. Hit the drum nine times, send one good talker to give a speech on the admonishment.(每岁元旦，拜谒祖考。团拜已毕，男左女右分班，站立已定，击鼓九声，令善言子弟面上正言，朗诵训戒)” Zhao. “论徽州宗族祠堂”. 53.

courtyard from right Side Door, while men walk along the left (Figure 4.5). However, women are forbidden to enter the Qindian.

4.3.4 The Principle for Punishment

Clan rules state: "If there are fights between the clansmen, those should first be reported to the ancestral hall, to gather the patriarch, the leader of one branch, and other clansmen to discuss right or wrong in front of the memorial tablet of ancestors, demanding the one wrong to correct his errors, or even punishing him with clan disciplines. If the one who was wrong refuses to obey the judgment, he will be sent to the government. In some serious cases, he will even be expelled from the clan."⁴⁸ Originally, civil disputes should be resolved according to the government is ruling, but because the clans believe that a clansman should not engage in a lawsuit, regardless who is right or wrong. Therefore, the clan would be humiliated and prefer solving the issue within themselves.

For dealing with all kinds of behaviors that violate clan rules, the ancestral hall is also the court to enforce the rules. If a clansman breaks the clan regulations and family rules, the punishment is enforced in the ancestral hall. 'The Regulations of Cheng Clan in Xin'an' (新安程氏闔族条规) states: "anyone who fails to show filial piety to parents and respect to the elders, will get severe punishments in the ancestral hall"⁴⁹ and through this method, the clan warns the whole clan. The punishment under serious cases will be expulsion from the clan and sentenced by the government, even being deprived of life. If the descendant's fault cannot be pardoned, his name will be written on the board and nailed beside the door of ancestral hall; in this case, he will be expelled from the clan and never allowed back. This psychological loneliness is the most severe punishment for the descendant who disrespects the ancestors. It is said that in Huizhou, the law enforcement of a clan disciplines in the ancestral hall is greater than that of the national law. This underlines how important the strict management of the patriarchal system was for the clansmen in Huizhou.

According to my field survey in Huizhou, the process of the punishment has a particular behavioral route. Below are two examples to illustrate this issue.

⁴⁸ “族人相争，先禀告宗祠，族长、房长和公正族人召集两造，在祖先神位前论曲直，剖是非，责命理屈一方改过自新，或处以家法，若不服裁判，送官究治，情节严重的，则削除宗籍”。Erkang Feng, 中国古代的宗族与祠堂. (Beijing: the international commercial press,1996): 82-83.

⁴⁹ “不孝不悌者，众执于祠，切责之，痛治之”

1. Ye's Branch Ancestral Hall in Nanping Village



Figure 4.6 Left alley of Ye's branch ancestral hall
(Photo by Jiang, Naibin 2012)

Figure 4.7 The left side door of Ye's branch ancestral hall

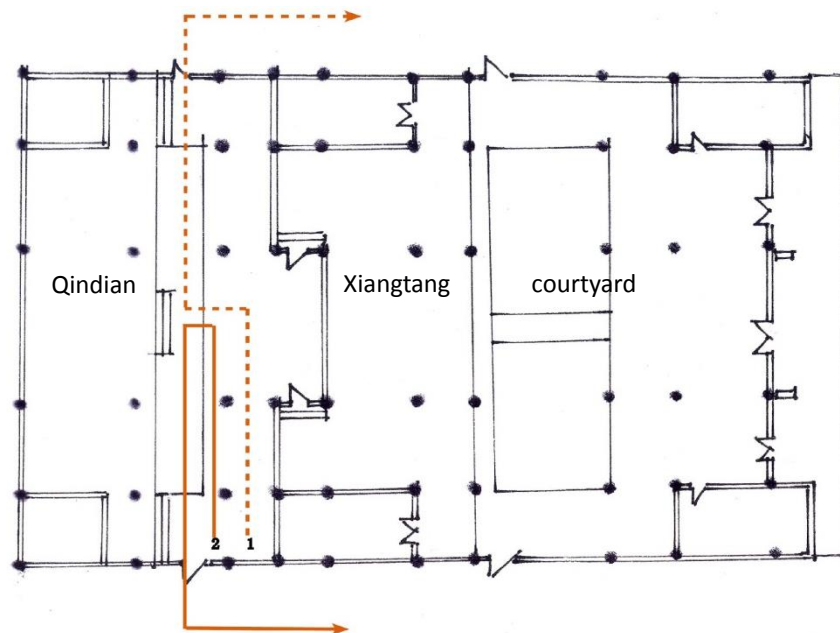


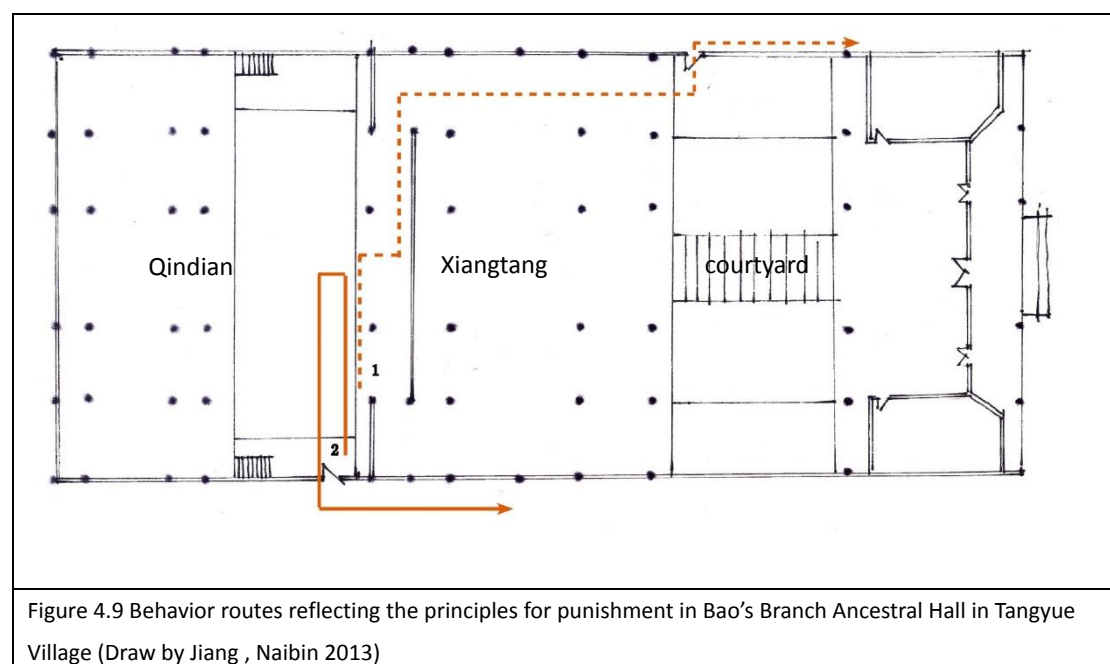
Figure 4.8 Behavior routes reflecting the principles for punishment in Ye's Branch Ancestral Hall in Nanping Village (Drawn by Jiang, Naibin 2013)

In general, the defendant enters the ancestral hall through the left side door (Figure 4.7) in the left alley (Figure 4.6), kneels down in front of the ancestors' memorial tablets.

If the mistake can still be forgiven after the trial by clan, the punishment will be enforced according to the severity of the mistake, such as corporal punishment, fines, penalties of banquet, record demerits and so on. After the judgment, the defendant is brought out of the ancestral hall from the right side door (seen Figure 4.8 behavioral route 1). If the mistake is serious, the defendant is brought out from the same way from the left side door; this has taken the connotation of "eviction" (逐出) as it is homophonic of "exit from left" (左出), which means that the defendant was expelled from the clan. (seen route 2 in Figure 4.8)

2. Bao's Branch Ancestral Hall in Tangyue Village

The principles for the behavioral route of punishment are basically the same as above also at the Ye's Branch Ancestral Hall, which contains two options of entering on the left and exiting on the right or entering on the left and exiting on the left. In Bao's Branch Ancestral Hall - Dunben Hall, the behavioral route of entering on the left and exiting on the left is the same as Ye's Branch Ancestral Hall (see Figure 4.9 behavioral route 2). However, there is a slight difference in the behavioral route of entering on the left and exiting on the right: the defendant is still brought into ancestral hall from the left side door, kneeling down in front of the ancestors' memorial tablets before the trial is completed. Then he is brought to xiangtang and getting out the ancestral hall from the right side door (see Figure 4.9 behavioral route 1).



4.4 Etiquette and Space

4.4.1 Bay: the Etiquette of Spatial Dimensions

Since the Han Dynasty, there are official regulations on the setting of ancestral halls based on the number of bays, or *Jian* (间). According to these regulations, the width of the general hall is five bays to seven bays. With the strengthening and improvement of patriarchal systems, ancestral hall gradually become the most important building in the village and the width of it develop from the early three bays into more bays and more rows of buildings. Take "Baolun Hall"(宝纶阁) in Chengkan Village for example. It has a width of eleven bays (Figure 4.10), which even exceeds the grade of width of most buildings in Forbidden City.

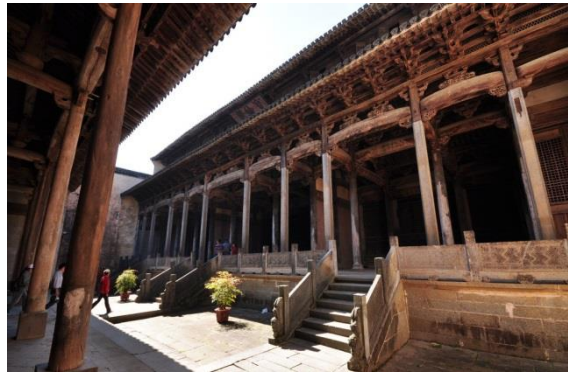
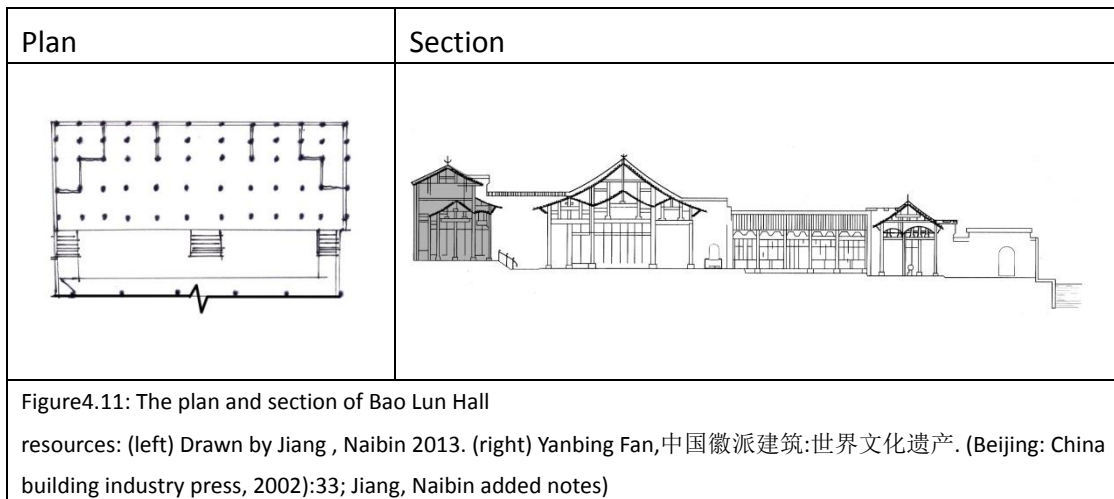


Figure 4.10 Baolun Hall (Photo by Jiang, Naibin 2012)

Baolun Hall, also known as Zhen Jing Dongshu Luo's Ancestral Hall (贞靖罗东舒祠), is located in Chengkan Village, Huangshan City. The ancestral hall is 135 meters in depth and 21.3 meters in width, with an area of 3300 square meters or so. The area of Qindian is 29.5 square meters, 10.5 m in depth and 13.9 m in width, and has eleven bays with two-story and double eave roof (Figure 4.11). There are three aisles with stone steps in front of Qindian, decorated with baluster and frieze panel. Dragons are curved on the frieze panel shaped like 'nine golden steps' (九级金阶). There are two reasons for its nonchalance of the norms and standards. First, one is that Baolun Hall housed the treasured gift *Bao Lun* (宝纶) from the emperor. Second is the strong economic strength of the clan and its remote location out of the strict governmental control. Therefore, the ancestral hall could have a rare palace-like Qindian which is unusual in folk architecture.



4.4.2 Qindian(寝殿): the Etiquette of Spatial Ethics

‘Family’s Etiquette’ (家礼) requires four niches to worship ancestors inside the ancestral hall. Bao Genealogy states:” Three new niches shall be established in the hall, the memorial tablet of the primary ancestor shall be moved to the middle niche to encourage the new generation, and often get the new generation together to educate them loyalty, filial piety, integrity and righteousness. The other two niches on the left and right are allowed to offer to the clansman who has well doings and contributions”⁵⁰. These sentences reflect the system of Qindian in Huizhou, also called the ‘Rules of Niches’ (龕室规) in some genealogies. The regulations and etiquettes of Qindian, are mostly similar with some slight differences. The common practice is to establish three niches in the middle of Qindian, and the arrangements of memorial tablets for the ancestors always abide by instructions that the memorial tablet of primary ancestor shall be settled in the middle, and the other ancestors’ memorial tablets arranged on sides of it according to the principles of Zhao and Mu⁵¹.

The permanent memorial tablets are set up for progenitor, first settling ancestor and ancestor with achievements, others’ memorial tablets will be strictly set up in order according to the status, Zhao and Mu clearly.

⁵⁰ “新设三龕于楼，升始祖于中龕，以敦贞公一辈。堂集公一辈之，又以忠、孝、节、义各主之。其左右两龕，则凡有齿德与捐配者与焉”。歙新馆著存堂鲍氏宗谱规定 卷二.赴新馆省祠墓记

⁵¹ the second, fourth, and sixth generation in the right and the third, fifth, seventh generation in the left

The status of the female ancestors was low in earlier years. Going through the old and yellow history records of Huizhou genealogy of the Ming and Qing dynasties, there are no women's portraits. Later, the ancestral halls in Huizhou start to be placed of worship both for the male and female ancestors, which is an unprecedented progress. Nevertheless, the severe hierarchy of the patriarchal system still remained unchanged. As one example: "The memorial tablets of concubines are not allowed to the ancestral hall, if the first wife of the family has no child and the son of concubine is the chief, the memorial tablet of his mother can be settled side by the first wife of his father."⁵² If economic conditions allowed, separated ancestral halls can be built as the representation of etiquette if separated ancestral halls can be built to settle male and female ancestors."⁵³ This is also the reason why female ancestral halls emerge later in Huizhou.

4.4.3 Stage: Etiquette of Ethical Education

During Ming and Qing Dynasties and the Republic of China, there were lots of group activities of Huizhou clans, including the sacrifices for the gods, construction of ancestral halls, compilation of genealogies, establishment of rules and regulations, prevention of fires, etc. These activities are often accompanied with dramas performed on a stage in ancestral halls.

Ancestral halls usually face south, with the hallway, stage, courtyard, Xiangtang and Qindian, respectively from south and along central axis. The stage is located in front of Xiangtang facing north. The first reason for this layout is that the purpose of performance is to worship the ancestors, so the stage must face the memorial tablets to highlight this function. The second reason is to follow the rules of feudal system for superiors and inferiors. Namely, the person with high status shall face south, while the person with low status shall face north. As actors or actresses are called nobody or 'low-status class' (下教九流) in feudal China, the stage only can face the north.

⁵² “庶母不可入祠堂，若嫡母无子而庶母之子主宗祀，亦当嫡母之侧”。Huafu Zhao, “徽州宗族祠堂三论”. *Journal of anhui university* 04 (1998):15.

⁵³ “祖若批分为两祠，礼也”。He, 卞清代徽州祭祖研究.

The stage that protrudes outward is the most gorgeous part in the ancestral hall as people can see the performance from three sides. The roof is usually gabled and hipped with single eaves. And some stages have the width of three bays, while the central bay is higher and wider than side bays emphasizing the central axis. The numbers of bays in Chinese ancient architecture are normally odd numbers, with the central bay being the



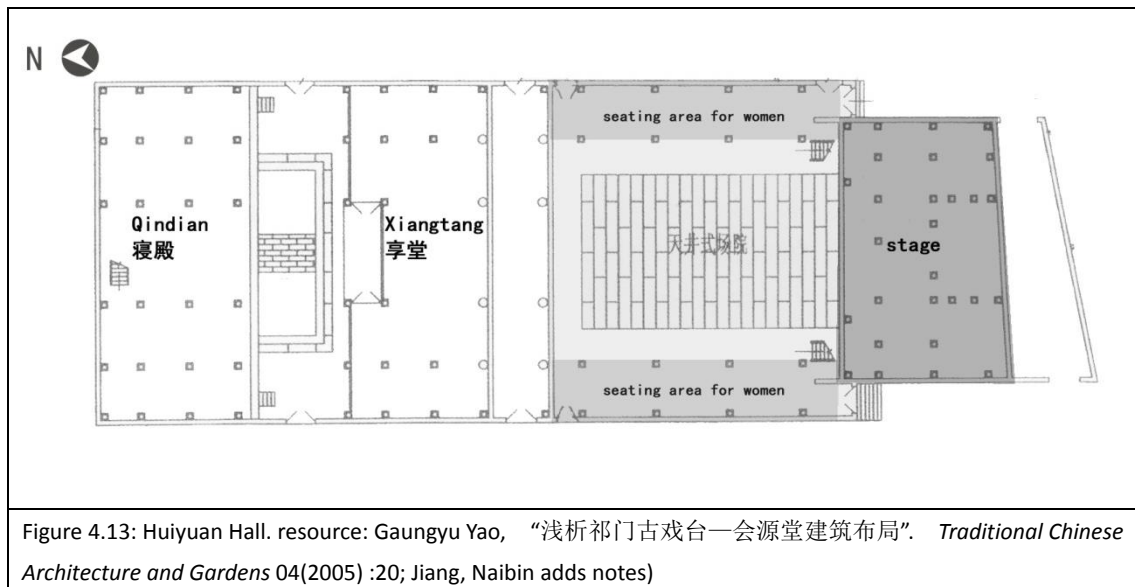
Figure 4.12: The stands of Dunhua Hall(resources: Fan, 中国徽派建筑, 53)

widest. 'Qing Dynasty Structural Regulations'(清式营造则例) refers: "The width of the bay is decided by the dougong(斗拱), the central bay is seven Fen(份), and the other bays shall decrease progressively one Fen according to its location."⁵⁴ Another reason why central bay of a stage is much wider than the other bays is for the convenience of performance. For example, the central bay of the stage in Dunhua Hall, Hongjia Village, Qimen County is seven times of the second bay. The stands are for the local ladies with great reputation to watch the drama, and no men were allowed there (Figure 4.12). The Huiyuan Hall (Figure 4.13) has a total area of 600 m², 9.3 m in width and 10 m depth. The courtyard in front of the stage plus the bleachers on both sides can accommodate more than 400 people, and the evacuating gates are designed to ensure safety.

There are mainly three forms of drama performed in the ancestral halls. The first is the seasonal ancestor-worship drama, which is the most common form. On every Lantern Festival, beginning of spring, Qingming Festival, Double Ninth Festival, Spring Festival and so on, the drama is necessary. The second kind of drama is performed when memorial tablets are added in an ancestral hall. The third one is for punishment, which will be performed as the clans announce to prohibit destruction on the land, water, mountain forests, or ancestral halls. This kind of punishment dramas also are a method of socialization of clansmen, to implement feudal ethical

⁵⁴ “(面阔)按斗栱定;明间按空当七份,次稍间各递减斗栱空当一份”. Sicheng Liang, 清式营造则例, (Tsinghua University Press, 2006):50.

education and popularizing regulations and rules. At the same time, they could make the clansmen demonstrate the development and prosperity of the entire clan, thus having strengthening impact on maintenance of the clan.



4.5 Conclusion

Sacrificial rites reflect the constraints and requirements of the patriarchal ethics for the clansmen, whether it is in the preparation for rites or in the process of rites. The behavioral routes and the location for the clansmen always remind them of their identity and status so that they can follow the ethical order of the elder and the young, superiors and inferiors, men and women. The special division and layout of the ancestral halls also serve the visualization of social order and patriarchal ethics. The grand space, interpretations on activities of the clansmen, and the creation of spatial atmosphere are all used to cooperate with the rite and deepen clansmen's comprehension of the patriarchal ethics and the importance to standardize their own behavior in line with this very order. Essentially, the sacrificial etiquette educates the clansmen to attain and maintain the prosperity and unity of the clan.

Chapter 5 Patriarchal Ethics in Huizhou Residences

5.1 Daily Etiquette

5.1.1 Various Household Etiquettes

There are various household etiquettes of Zhu Xi's Family Etiquette, such as the Wedding Etiquette, that reflect the strict Paternalism in many aspects. The family head, too, must abide by the etiquette so as to protect their kith and kin. They also need to distribute and arrange duties, and see to them until they are accomplished.”⁵⁵ This requires the family head to be disciplinary, and abide by laws and etiquettes. As for different duties, for example, “Women should not save money for themselves. As for allowance, land and house, they should be delivered to their parents or parents-in-law. Women shall ask their parents before using money; borrowing or lending due to personal intention is forbidden.”⁵⁶ This shows that women and children are in a subordinate status as the household etiquette reflects and regulates all aspects of household life, which also embodies the social and cultural background.

It can be concluded that the family creates an inter-relationship network according to the familiarity of relationships under the influence of the hierarchy and ethics, which incorporates patriarchal ethics as the core idea. Inside the residences, different user status leads to different layout and behavioral routes. Family members are orderly arranged inside the residences, so as to set up a harmonious environment under the traditional ethics —an indirect reflection of patriarchal ethics which is expressed that “a harmonious family means wealth”. The layout of a residence and behavioral routes of people with different social status are a manifestation of the ideal political order and patriarchal ethics. In essence, this reflects the intention that the architecture expresses and maintains the constant control of a hierarchic social order, which is considered an innate role of a building.

⁵⁵ “凡为家长，必谨守礼法，以御群子弟及家众。分之以职，授之以事，而责其成功。” Zhu, 家礼, 880.

⁵⁶ “凡为子为妇者，毋得蓄私财，俸禄及田宅 所入尽归之父母舅姑，当用则请而用之，不敢私假，不敢私与。” Zhu, 家礼, 881.

5.1.2 Functions of Daily Etiquette

Zhu Xi's 'Family Etiquette' makes specific regulations on family life and every aspect of one's life. It regulates and monitors clansmen's mindset and activities, and requires them to be self-disciplined in maintaining the patriarchal order and even the national order.

The emperors of Song Dynasty favored the political concept of 'the oneness of families and the nation' (家国一体), and believed that the clans, being the fundamental component, are a miniature of the nation. Hence, the whole nation can prosper only if every household is well managed. The 'Preface of Family Etiquette' (家礼·序) mentions that the ancient people cultivated themselves, managed the family in order, dealt with things carefully and learnt from the ancestors for the same reason why the state educates and teaches his people. Therefore, Zhu Xi advocates family etiquette in order to educate the people and maintain the national order. This is the true reason why the emperors all agree with Zhu Xi's thoughts on family etiquette. Zhu Xi believed that only under the monitor of family etiquettes can a clan move forward in order, which reflects that hierarchical order is essential for national development and prosperity.

5.2 Ritual Psychology and Behavioral Space

5.2.1 Space of Psychological Axis

Under the influence of terrains, streets and rivers, the plane layout of Huizhou's residences are different with each other. For example, the street and river facilitate the plane layout and arrangement of Chengzhi Hall and Deyi Hall in Hong Village. Despite all these variants, the main houses of the residences remain symmetrical along the central axis, regardless of the number of halls they have (Figure 5.1).

Like the ancestral halls, also the residences of Huizhou, as most of the traditional Chinese residences in general are axial symmetrical and are closed type courtyard houses. In the residences of Huizhou, a central axis runs through the center of the architecture, and all the rooms are arranged along the axis, around courtyards. The

main hall and the back hall are perpendicular to the central axis, and linked with each other in special order. Under the strong control of the central axis, the layout of the houses clearly shows the hierarchical order, with the ideological axis and psychological axis. The location, spatial composition, structural system, internal

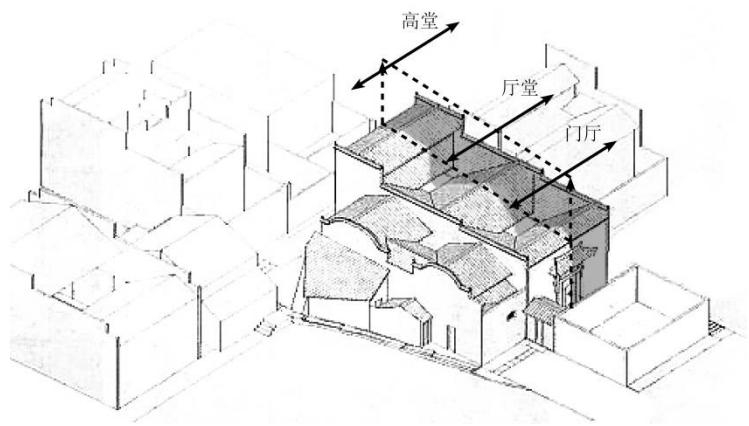


Figure 5.1: Axis symmetrical residence (resources: Gong, 徽州古建筑丛书—晓起. 70; Jiang, Naibin adds notes)

layout and inner decoration of Chinese traditional residences all stem from traditional cultural concepts. Besides, all spatial organizations are posterior to certain ideologies. We can say that the axis in traditional residences is the architectural reflection of traditional psychological axis.⁵⁷

The order along the central axis forms a hierarchal special composition in which the front hall, courtyard, main hall and the back hall are orderly arranged according to their function in the family hierarchy based on patriarchal ethics. As Cheng and Zhu's Neo-Confucianism that dominates Huizhou culture was rarely affected by Feng Shui, the entrances of the residences of Huizhou are mostly placed on the central axis, with the gates arranged along it. Thus, under the influence of visual influences, the psychological axis follows the sequences of the straight central axis.

5.2.2 The Order of Behavioral Space

⁵⁷ Ruigang Chen and Wenhui Hu, "传统民居中场所空间与轴线的关联性浅析". The 15th Chinese local-style dwelling houses of academic conference proceedings:158.

In the residences of Huizhou, some spaces are only a manifestation of Etiquette, and are seldom used for daily life. For example, the screen door (Figure 5.2) at the front hall is only opened at ceremonial events. People normally get in through the doors next to the screen door. Therefore, the screen door changes the behavioral route, and difference emerges between the psychological axis and the behavioral route. The reasons for this divergence are the following: 1) the aim is to avoid exposure of the interior to strangers; 2) as ghosts are believed to be unable to make turns, the door is set to stop ghosts from walking right in; 3) it sets different routes for users with different status, in order to reflect and maintain the hierarchy.



Figure 5.2: Screen Door (Photo by Jiang, Naibin 2012)

Under the influence of feudal patriarchal clan ethics, the layout of Chinese residences, whether the northern quadrangle dwellings or the southern residences, reflect the family ethics and unequal interpersonal relationships, such as the principle for seniors and juniors, superiors and inferiors, men and women. Therefore, the behavioral routes in residences also have the feature of hierarchy. The following sections will distinguish different behavioral routes according to people's social status.

5.3 The Spatial Status of Behavioral Routes and Order

5.3.1 The Principle for Seniors and Juniors

In 'Family Etiquette', Zhu Xi mentions that "however small a matter is, the young and the inferior shall not act on their own, and need to report to parents and the elder".⁵⁸ All of which indicate the stringent principle for the senior and junior in ethical culture. The following instances explain how these regulations affect the behavior routes of the senior and junior in Huizhou residences.

Xiawu in Chengkan Village, a residence built in Ming Dynasty with a history of 600 years, is designed according to the eight divinatory trigrams and *the Book of Changes*. The main door of the middle gate remains closed most of the time, and people can only get in via the small gate on both sides of the main door. The main gate only opens on important occasions, like the presence of distinguished guests, weddings and funerals. During these times the elder and noble will enter and walk along the central axis via route 1 (see Figure 5.3). In this case, the behavioral route is concordant with the psychological axis. However, under the influence of patriarchal ethics, the behavioral route of the young is different from the psychological axis. When juniors enter, they need to go through the side door on the left via route 2, which reflects the behavioral spatial status of the principle for the seniors and juniors.

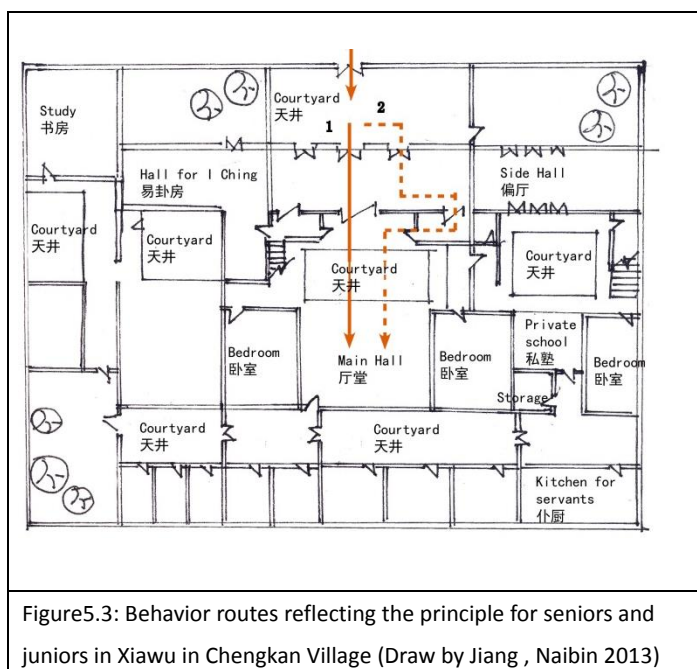
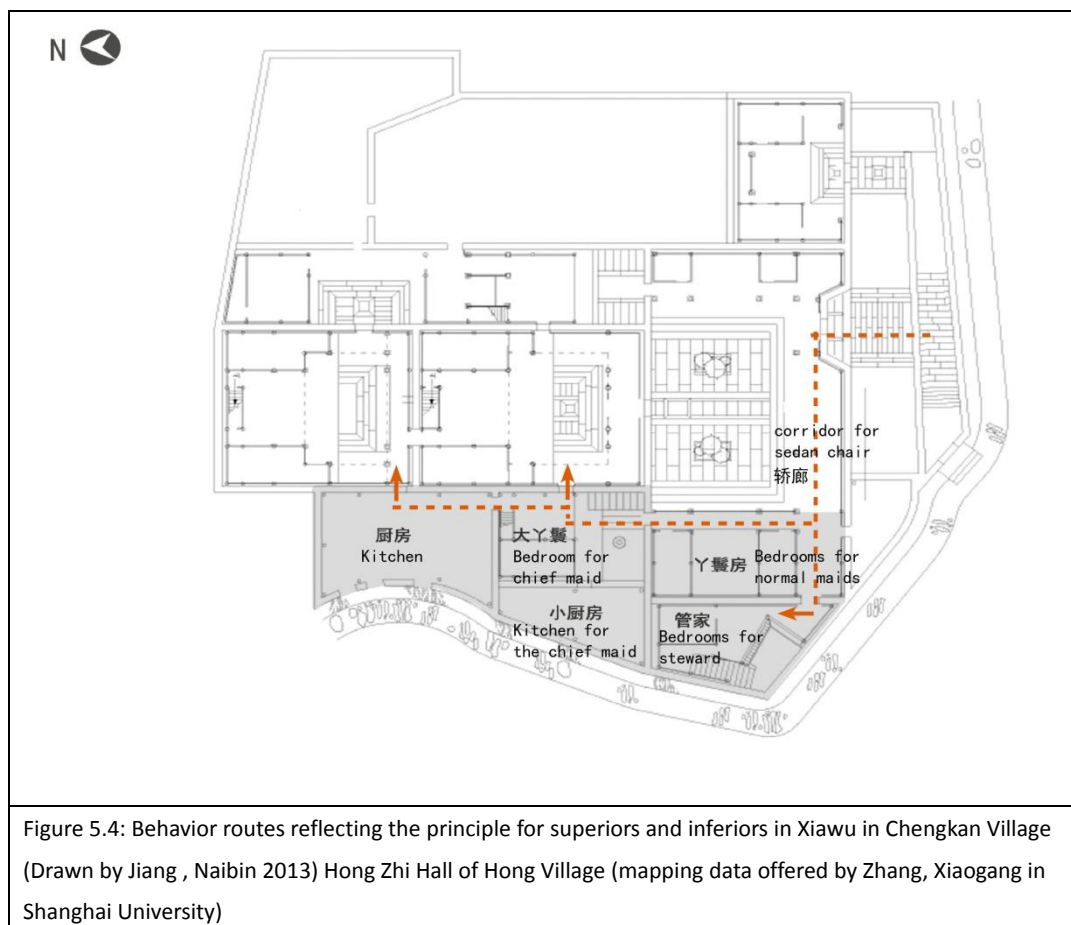


Figure 5.3: Behavior routes reflecting the principle for seniors and juniors in Xiawu in Chengkan Village (Draw by Jiang, Naibin 2013)

⁵⁸ “凡诸卑幼，事无大小，毋得专行。必咨稟于家长”。Zhu, 家礼. 881.

5.3.2 The Principle for Superiors and Inferiors

In the residences of Huizhou, the behavioral routes of the master and the servant are also different. Usually, there is a stand-alone service route branching from the central axis in the first yard, serving as the behavioral route for the servants. In different layouts, the servant routes are different too. To make the service easier, the service route starts from the first yard to the third yard, and the whole route is only for the servants. The servants usually live in the side-yard parallel to the central axis. Various functional sections compartmentalize people with different status, privilege and rights. Hong Zhi Hall of Hong Village (Figure 5.4.) serves as a good example. It has three rows of horizontal buildings, which caters to the owner's need for connection and privacy simultaneously. In daily life, people living in the residence follow social rules that emphasize the contrast between people of different social status. Family household being the most basic component of a society, this whole residence is a miniature of the society.



There are other cases where the servants' behavioral routes are separated from those of master by setting a side door for them. For example, the Cunai Hall of Tangyue village (Figure 5.5) has a locked door next to the main gate. According to local residents, servants are too humble to use the main gate because of the strict hierarchy, so this side door provides access to the kitchen directly.



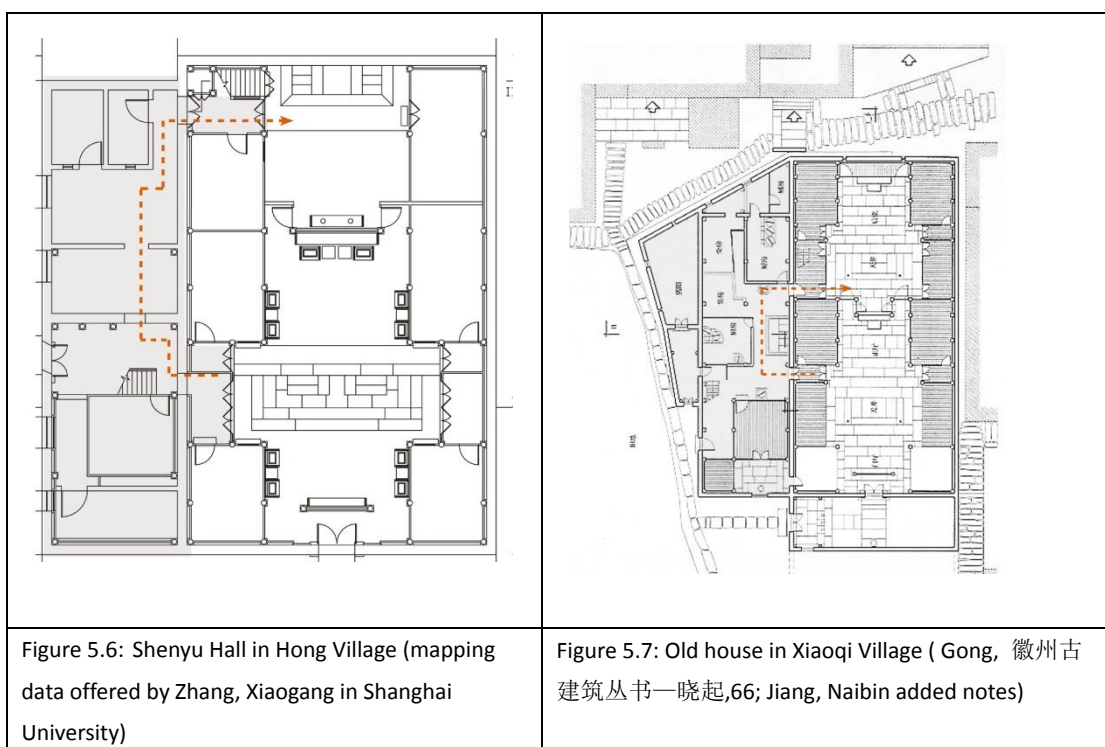
Figure 5.5 Behavior routes reflecting the Principle for superiors and inferiors in Cunai Hall of Tangyue village (Draw and photo by Jiang , Naibin 2013)

5.3.3 The Principle for Men and Women

The concept of 'men enjoy high status over women' (男尊女卑) prevailed in the traditional Chinese society before modern times. 'The Book of Rites- Etiquette for Women' (礼记 • 内则) states that, "Etiquette starts from the harmony in the family, the wife works inside the house and husband works outside." "Etiquette for Women" also talks about rites and regulations inside the house. As the foundation of a family depends on marital relationship, it is necessary to specify various behavioral rules for the husband and the wife. The chapter of 'Various Etiquette of Family' (居家杂仪) listed in the 'Family Etiquette' stresses the above too. For example, "Men are in charge of external affairs while women focus on housework. Men shouldn't stay home during the day and women shouldn't come out of the Middle Gate without any reason. If a woman has to go outside, then she must cover up her face (with a hat, scarf or something else)...except for repair or major causes (like flood, fire or thievery), male servants are not allowed to enter the middle gate, and women have to avoid them or cover up their faces with sleeves. Female servants are not allowed to go out of the Middle Gate without any reason, and they have to cover up their

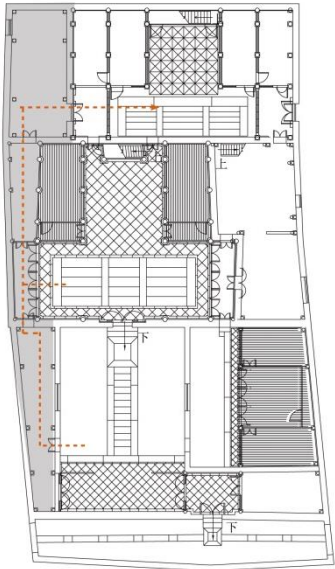
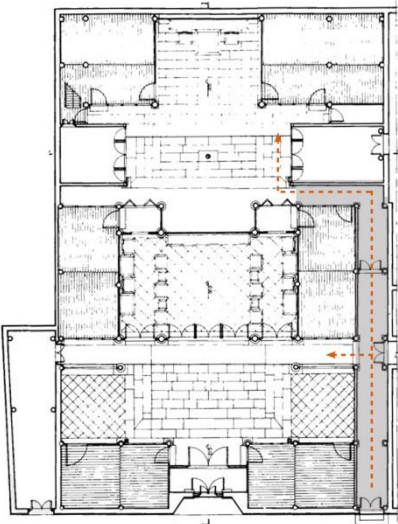
faces.”⁵⁹ The Huizhou residences all have thick and tall walls. As ‘Etiquette-Resignation’ (仪礼释官) of Zhuxi requires that “from the hall to the gate, we call it courtyard, wall should be used around courtyard; the wall should be tall enough to divide the women from outside.”⁶⁰

Under the influence of ethical patriarchal ideology, women’s space for activity is strictly controlled and limited to the space behind the Main Hall. For the women’s activity routes from the Main Hall, there are mainly two flexible route distributions: 1) set a passageway between the two-side bedrooms and wring-rooms, and at the same time link the kitchen on both sides with Back Hall and stairs. This design could prevent the guests in the hall from looking into the bedrooms, and makes it easier for women to use. The layout can be found in the Shenyu Hall (Figure 5.6) in Hong Village and the Old house (Figure 5.7) in Xiaoqi Village. 2) Set another corridor next to the wring-room to connect each major room, therefore men cannot see women walking on the corridor. This layout can be found in the Wood-carving buildings(Figure 5.8) in Lu Village, and Tuisi Hall(Figure 5.9) in Zhanqi Village.



⁵⁹ “男治外事,女治内事。男子昼无故不处私室,妇人无 故不窥中门……妇人有故出中门,必拥蔽其面(如盖头面帽之类)……男仆非有缮修及有大故(谓水火盗贼之类),不入中门;入中门,妇人必避之,不可避(亦谓如 水火盗贼之类),亦必以袖遮其面。女仆无故不出中门,有故出中门,办必拥蔽其面” .Zhu, 家礼, 883.

⁶⁰ “堂下至门谓之庭,自门皆周 以墙…宫墙之高足以别男女之礼” .Yao, “朱熹理学对古徽建筑的影响”.

	
<p>Figure 5.8 : Wood-carving buildings in Lu Village (mapping data offered by Zhang, Xiaogang in Shanghai University)</p>	<p>Figure 5.9 Tuisi Hall in Zhanqi Village Resources: Kai Gong, 徽州古建筑丛书—瞻淇.(Nanjing: southeast university press,1996):79; Jiang, Naibin added notes)</p>

5.3.4 The Principle for the Host and Guests

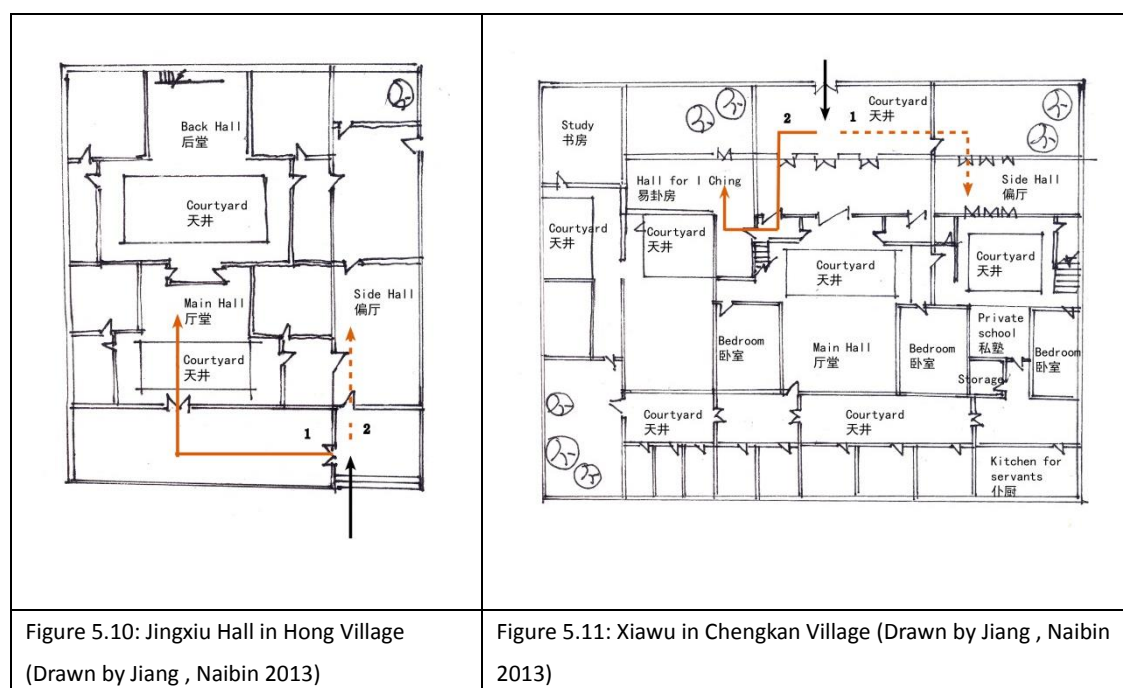
One of the believes of Neo-Confucianism is that friends shall be equally treated. At the same time, as outsiders, friends' activities inside the house shall be limited. This etiquette directly influences the behavioral route layout in Huizhou residences. When guests arrive, there are mainly two ways to welcome them according to their rank and status.

The first one is to welcome the guests in the Main Hall. Close or distinguished guests will be taken to the main courtyard along the central axis directly into the Main Hall (route 1 in Figure 5.10). However, this situation is rare because the Huizhou residences stress very much on the spatial difference of the inside and outside space.

The second way to welcome the guests takes place in the study or Side Hall on both sides of the Main Hall (route 2 in Figure 5.10). As guests can directly enter the side Hall through the side door, their route has less influences on the inner yard. Thusm

the layout and architectural style of the Side Hall is always flexible, cordial and elegant. The study room, the Paishan Pavilion and the Tunyun Pavilion of Chengzhi Hall in Hong Village are all small and exquisite with elegance. As to higher rank residences, different Side Halls for reception are used according to guests of different ranks.

One example of this kind of layout is the Xiawu in Cheng Kan Village that the former residence of ink making master Xiaohua Luo in Ming Dynasty. Xiawu has three rows of horizontal buildings and width of three bays, taking up an area of 2202 m². If the guest is much lower in status than the host, he will be welcomed in the Side Hall by the youngsters (route 1 of Figure 5.11). Local residents say that Xiaohua Luo was fond of the *Book of Changes* and the eight diagrams, and he built his own house based on those theories. He purposely built a meeting room to discuss the *Book of Changes* and the eight diagrams along with literature and paintings. If the guest was his friend or other like-minded people, the route 2 was used.



5.4 Etiquette and Space

5.4.1 Bay: the Etiquette of Spatial Dimensions

Under the influence of ethical system that stresses the oneness of the country and family, the residences of Huizhou, as a symbol for intangible culture, are regarded as a reflection of social hierarchy. As the residential structure and layout are integrated with patriarchal ethics, the construction strictly obeys hierarchical order, resulting in the interpretation of area and width of Huizhou architecture. The government of Ming Dynasty regulates that “The houses of common people can have no more than three bays, with no corbel bracket or decors.”⁶¹ As Huizhou residences are for common people and are under influence of traditional regulations over time, most of the existing residences are rectangle and having three bays. The middle room is larger, and is called the hall; bedrooms are set to both sides of it. Only few residences have five bays but most residences built in depth to have more rows to make up the lacks of spaces, normally have three rows.

In the middle of Qing Dynasty, with the emergence of Huizhou merchants, people built luxury residences to show off their economic power either publicly or secretly. Most of the illegal villas were built by officials or merchants who were powerful and wealthy. For example, the Baoai Hall in Tangyue Village, is the biggest dwelling in Huizhou (Figure 5.12), and was built during the reign of Jiaqing of Qing Dynasty (ca.1760-1820CE) by a commerce tycoon Zhidao Bao and his son, who was also responsible for the salt affairs in Huainan-Huaibei area. It has 108 rooms and 36 courtyards, clearly expanding the regulated maximum space of a merchant’s house. The main halls are well designed, and each room has big firewalls. The floor is paved with one layer of lime, then sand and wine urns, followed by another layer of sand and lastly with bricks. The eaves gutters and sink drains installed are all high quality copper-tin. It is obvious that the Huizhou merchants ignores hierarchical regulations and built luxury residences in order to show off their economic power.

⁶¹ Pan ,中国古代建筑史第四卷,200.

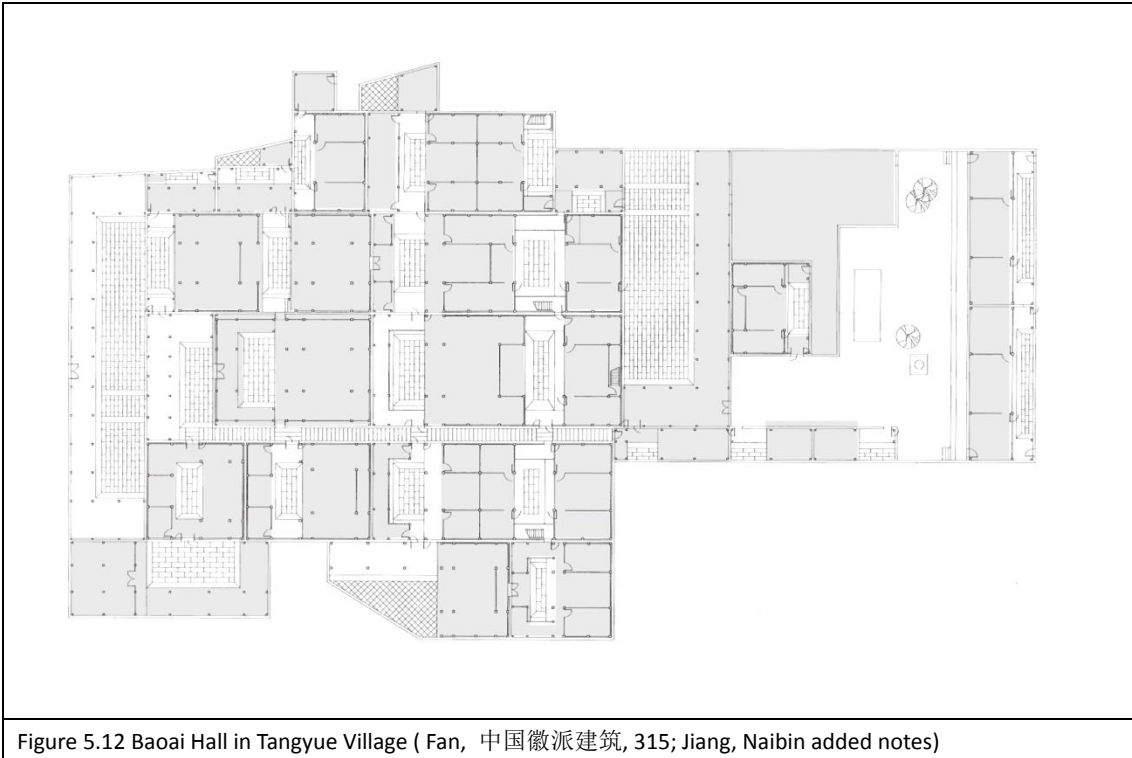


Figure 5.12 Baoai Hall in Tangyue Village (Fan, 中国徽派建筑, 315; Jiang, Naibin added notes)

5.4.2 Zhao Mu System: the Etiquette of Spatial Layout

According to ‘the Book of Rites-Sacrifice’ (礼记 • 祭统), “Zhao Mu shall be followed in ancestor worshiping. The Zhao Mu clarifies the differences for fathers and sons, the elder and the young, kins and family familiars, so as to keep things in order.”⁶² The Zhao Mu system is the fundamental patriarchal system in ancient China, which was mentioned in the three previous chapters. It sets the original principles for spaces differences according to confucian order. And its main contents are as follows: the seats facing east are for the most honorable; the ones facing south, north, and west follow. Most of the layouts of Chinese traditional residences are arranged according to this principle, defining the superiority by directional arrangement. Zhu Xi states: “The hall should be settled in front and the bedrooms in back, bedrooms are dark while kitchen is bright, seating facing the south(Taishi Wall faces to the south), and sleeping facing the east , then the residence will be most harmonious because Yin and Yang, darkness and brightness are moderate.”⁶³

⁶² “夫祭有昭穆。昭穆者,所以别父子、远近、长幼、亲疏之序而无乱也”。Qijun Wang, “传统民居的厅堂与祠堂”. *New Architecture* 04 (1996)

⁶³ “为何安处,以前堂后寝、暗房、亮灶;在南向而坐(太师壁向南),以东首而寝、阴阳适中、明暗相半”。Yao, “朱熹理学对古徽建筑的影响”.

In addition, Zhao Mu system also restricts the sphere of women's activities, mainly in the northern part. Accordingly, normally, mothers are often called 'north elder' (北堂). In Huizhou, women's activities are confined in the kitchen and the rear of the house.

As Zhuxi's Neo-Confucianism boosted the development of culture and education, Huizhou promoted education by building all kinds of schools, even in the villages with only 10 households. According to 'Etiquette Explanation of Palaces'(仪礼释宫), "There are attached rooms, and the one beside the gate is called private school."⁶⁴ Hence, private schools were built in residences.

Chengzhi Hall (Figure 5.13) in Hong Village is a good example. Its spatial function is versatile and the arrangement of the rooms is well defined: the one in the middle and facing south is the best, and is considered the most important hall; as left means superiority, the bedroom on the left is for the first wife; as right means inferiority, the ones on the rights are for the concubines; the inferiors lives in the north-west, so servants are in the side rooms or crude wings in the west; private school is located on the left side of the gate.(Figure 5.14)

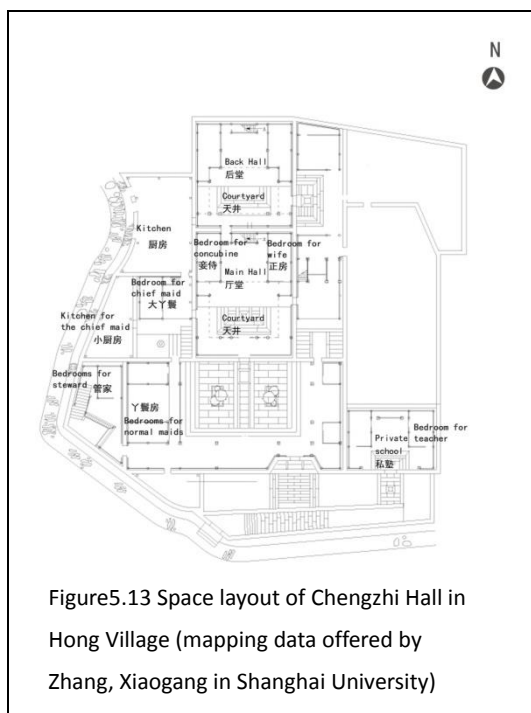


Figure 5.13 Space layout of Chengzhi Hall in Hong Village (mapping data offered by Zhang, Xiaogang in Shanghai University)



Figure 5.14 The private school of Chengzhi Hall (photo by Jiang, Naibin 2012)

⁶⁴ “寝之后有下室(即附属 房舍)、火门之堂为之塾”。 Yao, “朱熹理学对古徽建筑的影响”

5.4.3 Courtyard: Etiquette of Spatial Organization

According to Yunhe Li, in Chinese courtyard houses, there are two kinds of yards: the first type is yard surrounded and defined by architecture, the second type is architecture surrounded by yards.⁶⁵ In the first arrangement, architecture and yard are equally important. We may regard the houses surrounding the yard as walls, with the sky as the ceiling and the yard itself as a room. This is a common layout for classic Chinese architecture. In the residences of Huizhou, yards often take the form of courtyards.

The courtyard has significant cultural indication, being the main ventilation device. It is also called *wulou* (the roof drain) as it leads rain water from the roofs towards the main hall, which caters to Huizhou merchants' wishes for flourishing income just the way the rain gathers into the rich fields. Therefore it is regarded as the most important element of a building for its symbols meaning of blessing and wealth. At the same time, the courtyard is never considered a casual void as its length and width need to be moderately designed. 'The Management of Chi with pictural depiction' (理气图说) says that "if the courtyard is too big, Chi will escape, and if too small, the stagnancy begins to build." In Huizhou, the courtyards have various styles, most of which are rectangle and a few are square (Figure 5.15). Usually the width of the courtyard is 0.4 to 0.53 times of that of the building. The courtyard delivers a sense of symmetrical balance and forms the core of the family within a confined space.

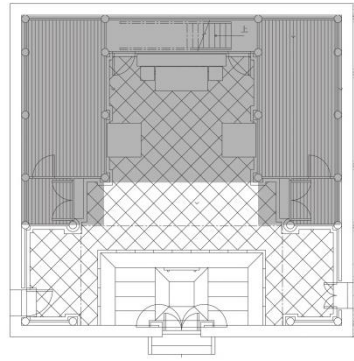
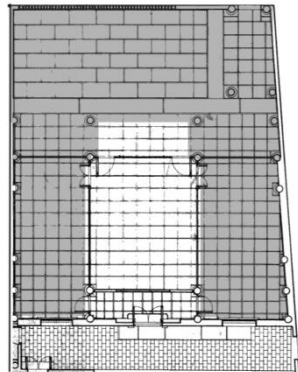


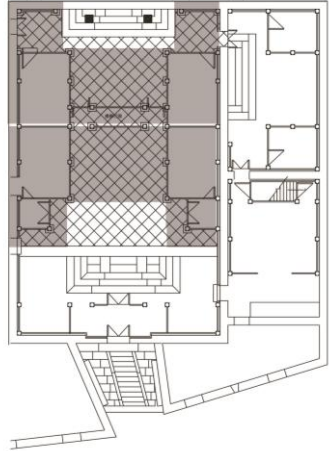
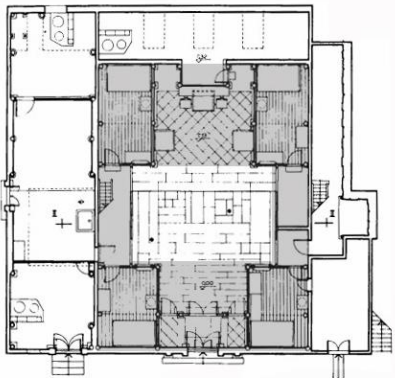
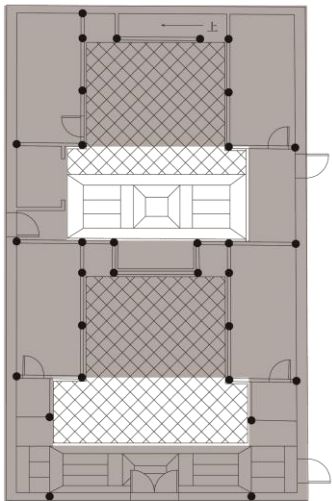
Figure 5.15 Rectangular courtyard (photo by Jiang, Naibin 2008)

The traditional form of Huizhou residences incorporates series of integrated yards, and the compound with houses around three sides of the courtyard is regarded as an

⁶⁵ Yunhe Li, 华夏意匠. (Tianjin: tianjin university press, 2005): 142.

elementary unit. That means the prototype of the compound with houses around three sides of the courtyard, including the Main hall, bedrooms and the courtyard connect with each other based on patriarchal ethics, is the theme of the whole building. Under the restriction of feudal hierarchy, Chinese ancient architecture consisted of royal palaces, temple architecture, and folk architecture. Generally, only the royal palaces are arranged in a horizontal way, while folk residences usually extend themselves longitudinally. This kind of etiquette limits peoples' options to join or connect several buildings and therefore courtyards could be link them together and expend the living space. This kind of layout became standard courtyard typology of Huizou residences combining both secular functions and sacred meanings. The main combinations are:

Type	Character	Example	Figure
“[田]” shape	Three bays wide in one row. Formed by Main Hall and two wing-rooms and the courtyard, the width and length is almost the same. This type is called “three rooms bright” type. The one with wing-rooms and back rooms is called “one room bright and two rooms dark” type.	Figure 5.16 “three rooms bright” type. : Residence in Lu Village (mapping data offered by Zhang, Xiaogang in Shanghai University)	
		Figure 5.17 “one room bright and two rooms dark” type: Xinsuoyu Residence in Tangyue Village (Kai Gong . 徽州古建筑丛书—棠樾.(Nanjing: southeast university press,1993); Jiang, Naibin adds notes)	

<p>“H” type</p>	<p>Two integrated yards connect by a hall with courtyards in front and rear.</p>	<p>Figure 5.18 Zhenqi Hall in Hong Village (mapping data offered by Zhang, Xiaogang in Shanghai University)</p>	
<p>“回” Type</p>	<p>One courtyard in the middle with buildings on all four sides.</p>	<p>Figure 5.19 Jingzhao Hall in Zhanqi Village (Gong, 徽州古建筑丛书——瞻淇, 72; Jiang, Naibin added notes)</p>	
<p>“日” Type</p>	<p>Two courtyards, both surrounded by buildings on all sides</p>	<p>Figure 5.20 Wuyongda Hall in Wan Village (mapping data offered by Zhang, Xiaogang in Shanghai University)</p>	

The layout of Huizhou residences' mentioned above either center around one courtyard or use a combination of courtyards. When needed, they can be combined and connected breadthwise and lengthwise, in order to carry the implication of 'family happiness' (天伦之乐) and 'prosperous population under the roof' (四世同堂). Therefore, with the extendable courtyard serving as link to the compound with houses around three sides of the courtyard, family members usually live under the same building and each has his own space (Figure 5.21).



Figure 5.21 combination of courtyards
resources: Jianhong Chen, "皖南徽州民居室内环境探析"
(Master diss. Chongqing University, 2003):62

5.5 Conclusion

Chinese patriarchal ethics based on Neo-Confusianism defines every aspect of residents' daily life and regulates people's behavior via ethical order, including correct etiquette between seniors and juniors, superiors and inferiors, men and women, and hosts and the guests. This order is reflected in the residents' daily behavioral route and special divisions, in which people with different identities and different social status live according to strict hierarchy. Thus, they exercise their own obligation according to the regulations of patriarchal ethical order, organize their own behavioral routes and stay within their appropriate spaces. Thereby, they form a small community within the family household, where everyone has his or her specific role and space.

Chapter 6 Comparisons of Daily Life and Worship Rituals

As mentioned previously, the interior of residences and ancestral halls in Huizhou have a clear straight central axis. However, in order to avoid entering a house directly from the entrance leading to the Main Hall, people's behavioral routes are deviated from the central axis. The previous two chapters elaborated on the difference between psychological axis and behavior route, and no more explanation is needed here. To sum up, when people enter the residences and ancestral halls in Huizhou, their behavior routes always have several turns. (Figure 6.1)

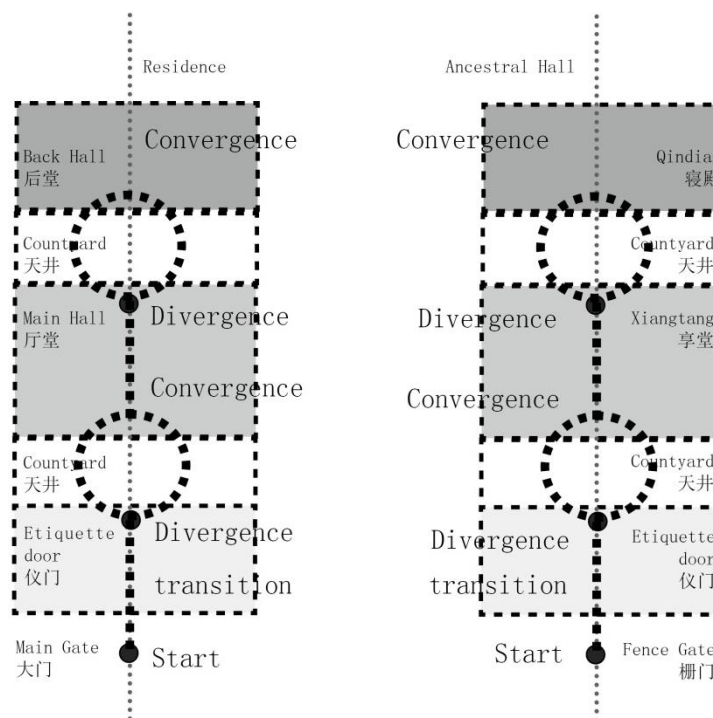


Figure 6.1 Space sequence of residence and Ancestral Hall (Draw by Jiang , Naibin 2013)

In the residences, people enter the elongated inner court from the door and continue to the Etiquette Door of the inner court. Etiquette Door has the transitional function of connecting the gate and the hall. People of different social status have different behavioral routes, as some enter inside the side hall, while those having high status enter the courtyard, and their behavior routes will eventually join in the Main Hall. Their routes diverge again when they proceed to the most private Back Hall, and finally join in the Back Hall.

The case is very similar in the ancestral halls. People enter the opening in front of the ancestral hall via the central Fence Door, then, they proceed via the Etiquette Door or side doors. Here, people of different social status undertake different routes, and, again,

join in the Xiangtang. When they get past the Xiangtang to reach Qindian, their behavioral route differs and changes again. Although there are variations in the space sequence of residences and ancestral halls in Huizhou, the transitional relationship is roughly the same. A rough generalization is that the process starts from the entrance door, behavioral routes continue and change according to different social status and identities, finally reaching the point of convergence.

This chapter divides the space of residence and ancestral hall in Huizhou into three parts: the starting and transitional space, the divergence and convergence space, and the second divergence and convergence space, analyzing the different behavioral route sequence of the three spaces and its different space meanings according to the different behavior routes (Figure 6.2).

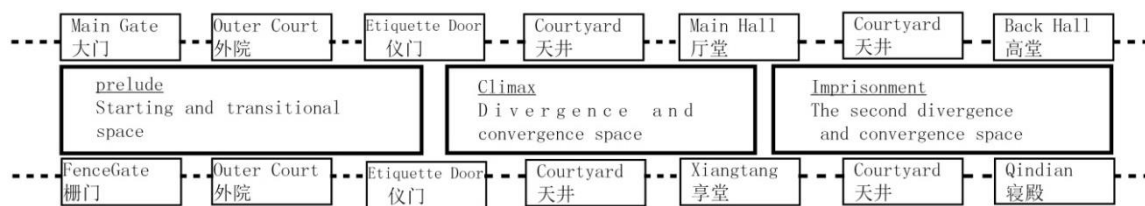


Figure 6.2 The three parts of residence and ancestral hall (Draw by Jiang , Naibin 2013)

6.1 Starting and Transitional Space: the Prelude

6.1.1 Starting: the Emergence of Ethics

As to the art of floor plan design, the doors of Chinese architecture bear the task of guiding the theme that resembles the preface of a book or the prelude of music. As the beginning of an artwork, a simple and brief summary is necessary to give people a general impression of the content and property. As the main access of a building, the door is the start of the whole space sequence, so it shall give people a general impression of the building and the master's identity before entering.

There is a prevailing conception that the construction and decoration of entrance shall be more important than that of the halls in order to show the social and economic status of the master. As for a residence in Huizhou, the door is mainly divided into four types (Figure 6.3): 1. The decorated archway style door cover having double columns

fall to the ground (双柱落地牌楼式门罩). 2. The decorated archway style door cover having four columns to the ground (四柱落地牌楼式门罩), 3. Door cover with festoon gate and suspension column (垂花门悬柱式门罩). 4. Niche style door cover (龕式门罩) (figure 6.3). Various types of doors embody Huizhou's cultural characteristics, having the door head and door cover, cornices rake angle and brick carvings. The top structure of door cover adopts grey tile to form the visual effect of similarity to the roof. In order to pursue the decoration effect, the underpart of the eaves is depicted with grass, characters, mythical animals, fish and insects. If there are many carvings, it is called 'life cover' (荤罩); if without or little carvings, it is called 'blank cover' (素罩).



Figure 6.3 Doors of residence in Huizhou (photo by Jiang, Naibin 2008, 2012)



Figure 6.4 Five Phoenix Tower for Ancestral Temples of Ye's Family in Nanping and Bao's Family in Tangyue (photo by Jiang, Naibin 2012)

Ancestral halls in Huizhou are very luxurious in appearance, as architectural ornaments are usually used at the entrance hall to show power and wealth of the clan. Most of the entrance halls are of the type called Five Phoenix Tower (Figure 6.4) with splayed walls on both sides embedded with wooden bricks and carvings of characters depicting filial piety or traditionally auspicious patterns. The other three sides are very clean and tidy to indicate the solemnity of the ancestral hall and various celebrities in the clan.

Five Phoenix Tower was originally an imperial building, but in the Ming and Qing dynasties, it was also used in ancestral halls in Huizhou. Due

to its complex construction and high price, architecture of this kind was rarely seen in other parts of China after Song dynasty. However, due to the unique geological location of Huizhou, it became the utopia for prominent families in central China who fled from the wars in Tang and Song dynasties. In order to seek for towering momentum of the architecture and the propitious message of phoenix to show the family status and hopes for a prosperous future, they constructed a Five Phoenix Tower in their residence at all costs. But Five Phoenix Tower of that time did not have any tower, only the top part remained.



Figure 6.5 Shu Guang Yu Ancestral Temple in Pingshan (photo by Jiang, Naibin 2012)

Five Phoenix Tower is the iconic structure in Huizhou for merchants to worship their ancestors originating in the Central Plain and show their great ambition. For example, Shu Guang Yu Ancestral Hall (Figure 6.5) is one of the two great ancestral halls in Yi County, whose unique part is the gate tower, regarded as the number one in Huizhou. Gate tower is a four-column tower having five Fen. Along with the splayed walls on both sides, they are called seven Feb tower collectively. The characters of

“En Rong” on the top of gate tower expresses thanks for infinite royal graciousness and hopes for family prosperity; the character of “No. 1 of classic scholars” in the lower part of gate tower means that someone in Pingshan Village won the title of No. 1 scholar. Apart from the gate tower, the parts outside the ancestral hall’s Etiquette Door are generally set with stone drums or stone mirror to show the clan’s power.

6.1.2 Transitional Routes: Relatively Equality

In the first two transitional spaces of Huizhou residences and ancestral halls, routes of the people are relatively less influenced by the patriarchal clan system ethics and hierarchy, although the residences of large specifications may be built with side doors for servants that deviate their behavior routes from the main route (Figure 6.6 and 6.7). This means that the behavioral routes in the beginning are

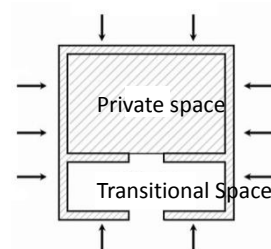
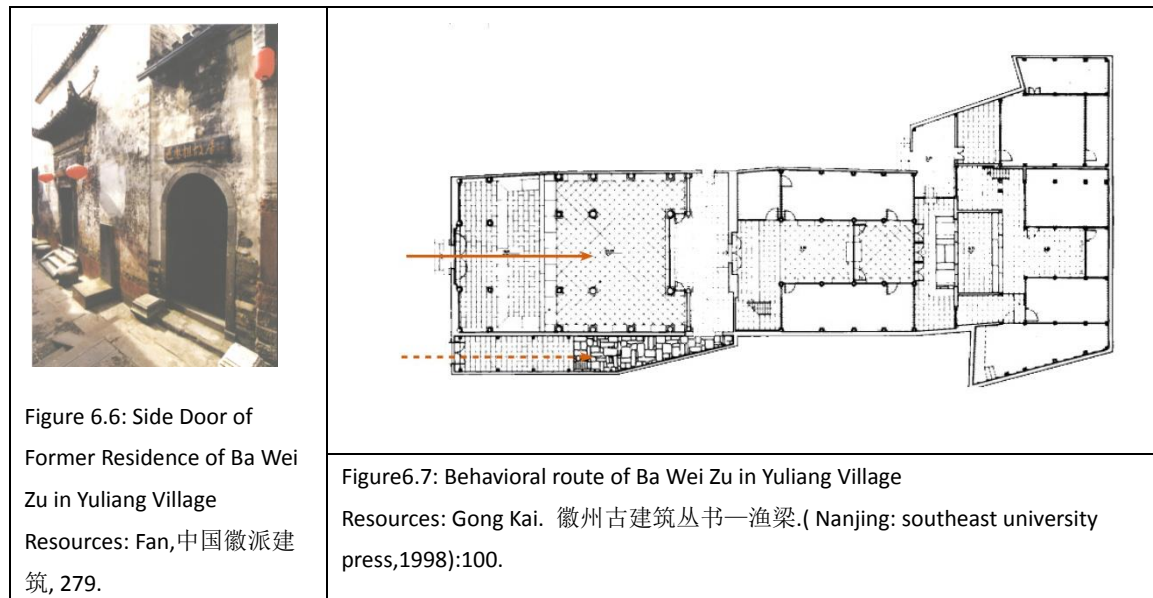
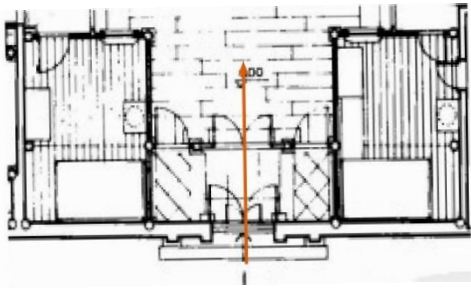
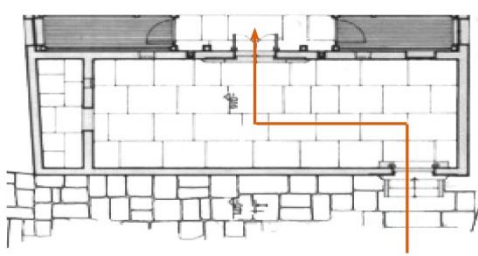
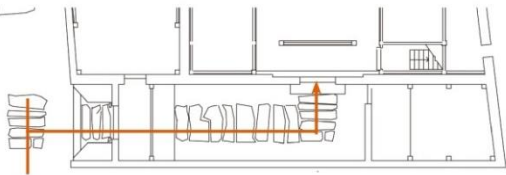
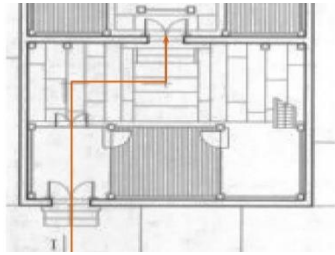


Figure6.8: Transitional space (drawn by Jiang , Naibin2013)

rel atively equal. This is the transitional space that connects the outside space with the inside. In other words, it is the transition from the public sphere to the private sphere. It is also the psychological basis of set for the behavioral routes from the outside to the inside (Figure 6.8).



Due to the linterpretations of terrain, area and other factors, people in Huizhou often set lots of route transitions in the residence when creating the starting and transitional space, in order to enhance the continuity of interior space sequence to set up a feeling of large courtyard in small space. Some of them are directly connected to the main door, such as Jing Zhao Di in Zhanqi Village (Figure 6.9); some of them are set with small yard as buffer zones between the door and main door, such as residence of Pan Xianxiong in Zhifeng Village (Figure 6.10); some of them are set with porches inside the entrance to undertake the behavior routes from the exterior space to the interior space and prepare well for the transitions, such as the Dunli Hall of Hong village (Figure 6.11); some of them use a two-story arcade combining with the door to serve as the transition space of the entrance, such as Da Fu Di of upper Xiao Qi Village (Figure 6.12).

	
<p>Figure 6.9 Jing Zhao Di in Zhanqi Village Resources: Gong. 徽州古建筑丛书—瞻淇. 72.</p>	<p>Figure 6.10 Pan Residence in Zhifeng Village Resources: Gong. 徽州古建筑丛书—多峰. 110.</p>
	
<p>Figure 6.11 Dunli Hall of Hong village Resources: mapping data offered by Zhang, Xiaogang in Shanghai University</p>	<p>Figure 6.12 Da Fu Di of upper Xiao Qi Village Resources: Gong. 徽州古建筑丛书—晓起. 59</p>

Despite the various types of the starting and transitional spaces, the doors never face exact south, as south represents Fire of the Five Elements which connects gold and is seen inauspicious to Huizhou merchants, and it is also homophonic to “difficulty” in Chinese.⁶⁶ In addition, the door generally does not face the hall. Even if it faces the hall directly, it only faces the Etiquette Door that is rarely opened on ordinary occasions. There are two reasons for these variations indicates (Figure 6.9-6.12). First, due to the need of the residence privacy and safety, the master does not want the strangers to see the inside space from the outside. Second, as Huizhou people focus on Fengshui concepts and are affected by the “theory of ghosts and gods” and they believe that ghosts cannot make a turn, doors that don’t face the hall will prevent devils from entering the residence.

Compared with residences, the starting and transitional space of ancestral halls is similar. Basically, it starts from the Fence Door, till the space between the Etiquette Door and side door. In this space, behavioral routes are the same as the central axis of

⁶⁶ Duan, 空间研究 1, 6.

the buildings, which is also the psychological axis of the people. This space serves as the transitional space before the Etiquette Door with the main function of setting up the psychological preparation for people before entering the solemn ancestral hall (Figure 6.13). During worshipping rites, the incense, bells and drums add up to the solemnity of the event. Bands are mainly set at both sides of the Etiquette Door of the ancestral hall.

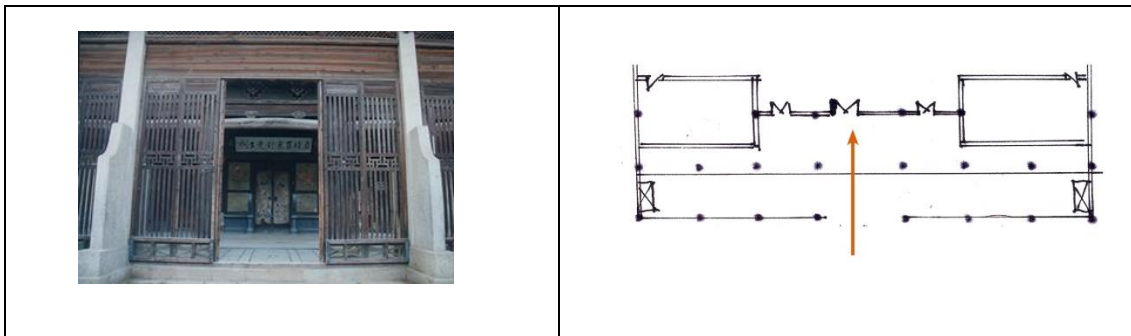


Figure 6.13 Starting and transitional Route of Luo Dongshu Ancestral Hall in Chengkan (drawn and photo by Jiang , Naibin 2013)

6.2 Divergence and Convergence Space

6.2.1 Divergence: Door and Hall System

Door and hall system comes from the etiquette that stipulates the content and layout of royal buildings and is seen as part of the national architectural system. After royal buildings had become a standard, the housing system for feudal lords, literati and officials is also incorporated this so-called the door and hall system.

The division of the door and the hall is the core of the system, which is one of the prominent features in Chinese architecture. This division roots from the rule of the difference between internal and external, superiors and inferiors, the hosts and guests. With the establishment of door and hall system, there was no stand-alone building as an individual element in Chinese architecture. The relationship of door and hall also changed. Doors begun to serve transitional purpose as halls became the main part of the building is functions.

6.2.2 Convergence: Central Space

After the transition at Etiquette Door, the main buildings follow. Main courtyard is located along the central axis with the highest scale and grade, underlining the prominence of the Main Hall. People's attention is concentrated on the Main Hall, not only because it is the destination of the behavioral routes, but also because of its location at the center of the whole axis. In this way, it is the climax and center of the spacial sequence and the gathering place of behavioral routes after the transition. Generally, the architectural pattern of the main courtyard is the visual reflection of ceremonies which reflects the hierarchy and family system under the traditionally ethical system in a silent way. These architectural characteristics are the best interpretation of Chinese traditional ethic and morality (Figure 6.14).



Figure 6.14 Etiquette Door of Chengzhi Tang in Hong Village (photo by Jiang, Naibin 2012)

Under the influence of patriarchal clan system and ethics, the principle of centralization is deeply rooted in people's mind. In a residence, the hall not only hosts daily family life, but also serves as an important place for ancestor worship, weddings, funerals, birthday celebrations, guest reception and children education (Figure 6.15). Halls of Huizhou residences are fully open to the courtyard which is a unique characteristic of Huizhou residence. This layout contains the essence of two contrasting spaces at the same time, that is the interior and the exterior, latter being active and the former the silent or like yang and yin. It is the family ritual center and shall be the concentration point of attention.

The clan often holds various group activities with ancestral hall as the center, so ancestral hall becomes the most important public institution of clans in Huizhou. At the same time, Xiangtang is the main place for holding clan activities and has important functions (Figure 6.16). In order to strengthen solemnity and inspire people's respect for ancestors and clan leaders, Xiangtang is generally majestic. The indoor space is wide, and has many decorations with the best materials. When people reach the destination

after the transition, Xiangtang undoubtedly becomes the central point of the sight and leads behavior routes to converge in this place.



Figure 6.15 Hall of Shuli Tang in Lu Village (photo by Jiang, Naibin 2012)



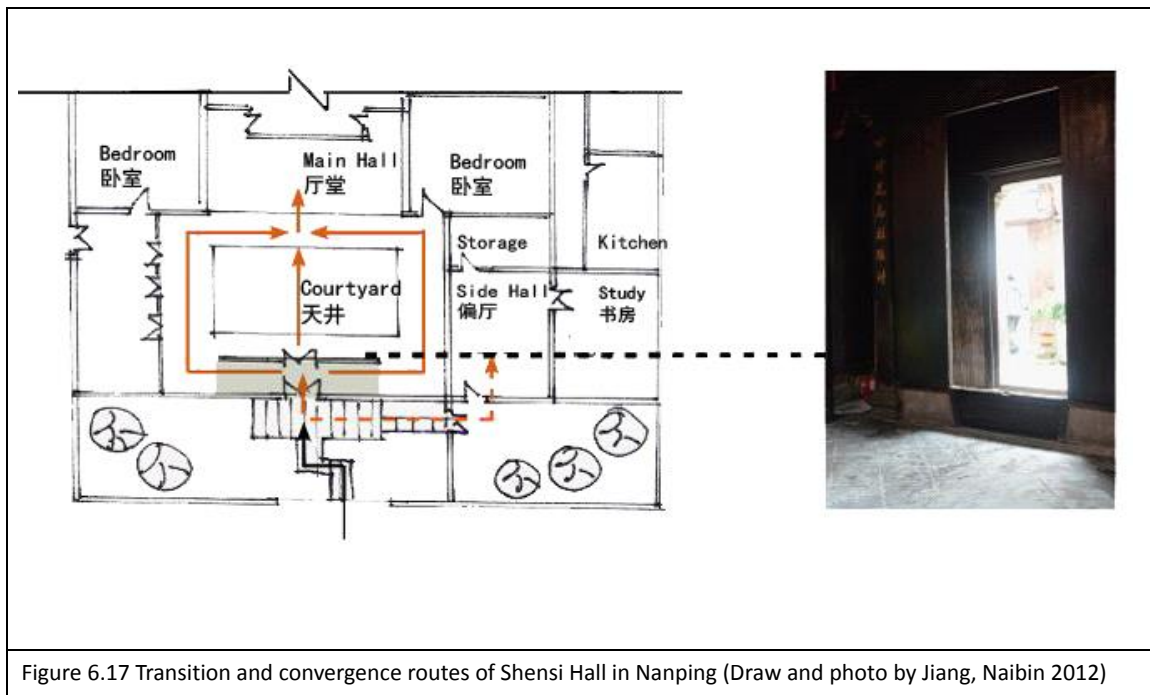
Figure 6.16 Ancestral Hall of Jingai Tang in Xidi (photo by Jiang, Naibin 2008)

6.2.3 The Divergence and Convergence Routes: Separation and Deviation

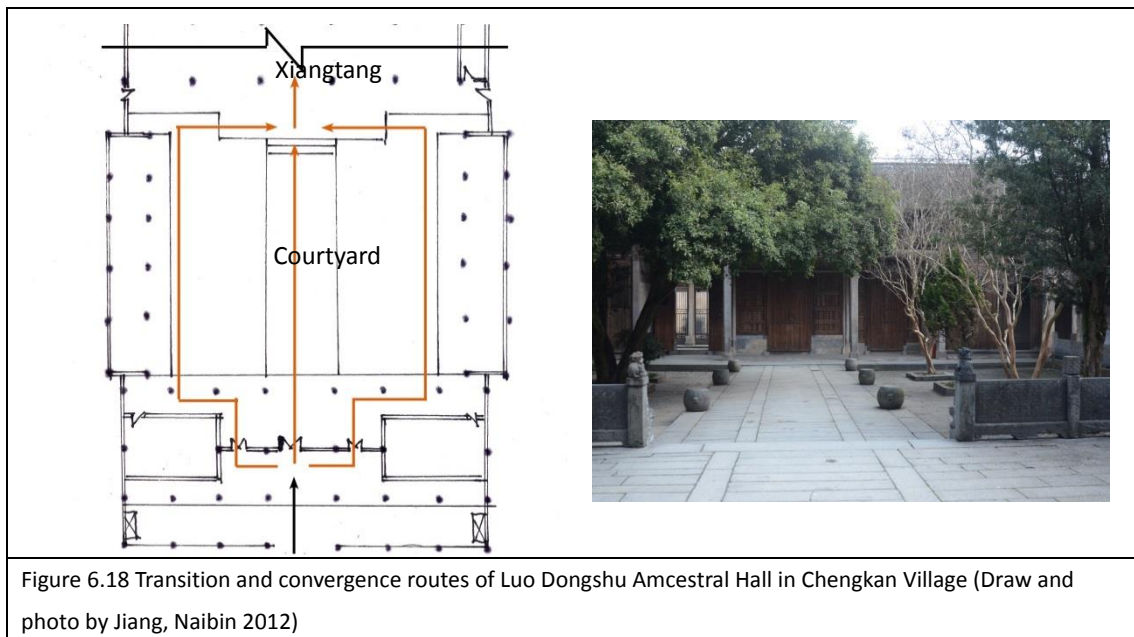
Chinese courtyard architecture has unique characteristics in the concept of “interior” and “exterior”. Unlike the European outward space concept of introducing the city and street environment to the interior and the Japanese method of totally separating the exterior sequence from the interior, the Chinese method builds a multi-layer and multi-level space with different levels of privacy. After the psychological transition of starting and transitional space, people’s behavioral routes deviate from outdoor space to indoor space according to their identity and social status.

The door mentioned above is the leading factor for the route deviation. In a residence, the routes of the host and guests will deviate at this point, shown by dotted lines. Moreover, those users who can enter through the main door, first come in a narrow and small space enclosed by the outer courtyard partition and the screen door (Figure 6.17). In this space, the behavioral routes deviate from the central axis either to right or to left, which triggers the user’s anticipation. Because all other elements around courtyard are purposely designed lower and have less decoration, main Hall is outstanding. Through a series of psychological hints, the behavioral routes meet the central axis again in front

of the main hall.



In the ancestral hall, users arrive through the Etiquette Door or side doors followed by starting and transitional space. People with different identities and social status choose their behavioral routes according to the patriarchal clan system ethics, which are the principle of seniors and juniors, superiors and inferiors, men and women (Figure 6.18). The elderly and the respected enter via the Etiquette Door and their behavioral route overlaps with the central axis of the architecture, which reflects their noble status. As the other clan members cannot walk along the central axis, they enter from the side doors, causing the behavioral route to deviate from the longitudinal axis to the latitudinal axis temporarily. Through long and narrow corridors, the route returns to the longitudinal axis. But the behavioral route is still separated from the central axis, so as to remind people of their identity and status in patriarchal clan system ethics. Finally, the behavioral routes converge in the center of the ancestral hall-Xiangtang, where the unequal status of the clan members is hidden temporarily. Now the whole clan is united as a harmonious community and participates in the clan activities



6.2.4 The Second Divergence and Convergence Routes: Separation of Men and Women

In addition to a clan member status, the routes also depend on a person's gender. Mo-tse (墨子) relates this with the house by stating that "high walls can divide the gender etiquette". In fact, the layout of Chinese ancient residence evolved from the gender segregation.⁶⁷ In Huizhou residences and ancestral halls, the end of the central axis has the highest privacy. During the second deviation of the behavioral routes, people of different social status diverge and such separation is mainly dictated by gender.

In Huizhou residences, the second deviation after Main Hall serves as the demarcation point for men and women, separating their behavioral routes. Men cannot enter the Middle Door without invitation and women are prohibited from getting out.⁶⁸ Even if they are very close relatives, they also cannot enter the Middle Door often, so as to prevent gossips that would eventually result in family dissension. With the background of a highly patriarchal system, women do not

⁶⁷ Li. 华夏意匠, 40.

⁶⁸ Zhu. 家礼. 883.

have public life and stay at home for the whole life as they basically are not allowed to show up in public occasions. Once the activity spaces for men and women are determined, women will live in the private space behind the Main Hall all day long and their activity space, namely the backyard and the kitchen, is isolated in the end of central axis (Figure 6.19).

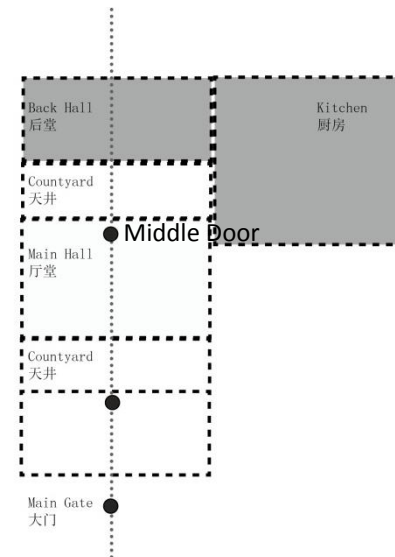


Figure 6.19 Women's range of activity in residence of Huizhou (Draw by Jiang, Naibin 2012)

In the ancestral halls, on the other hand, the third spatial layer is Qindian which is the place for the ancestors' memorial tablets and the most private part of the ancestral halls. As mentioned in Chapter four, only men can enter the ancestral hall to worship ancestors, women can enter only during weddings. In some rare other circumstances, women are allowed to enter the space to worship ancestors, but they are still prohibited from entering the space behind the Xiangtang. Therefore, after behavioral routes converge in Xiangtang, they then diverge. Men in the clan continue to walk according to the status in accordance with the dotted lines in the figure and eventually meet in the Qindian to worship ancestors, while the behavioral route of women deviate in Xiangtang back out from the ancestral hall.

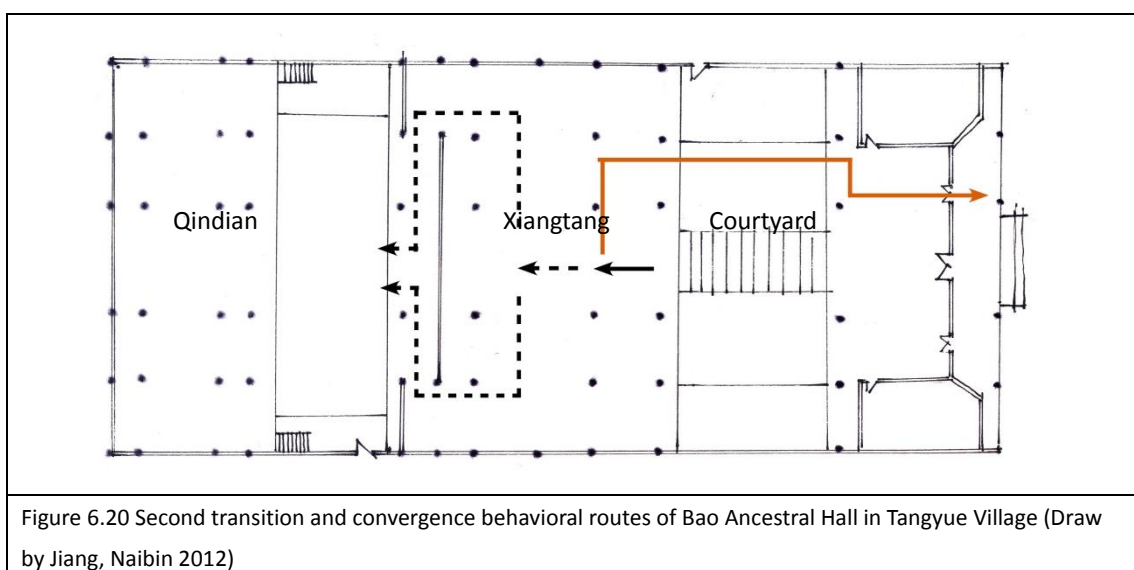


Figure 6.20 Second transition and convergence behavioral routes of Bao Ancestral Hall in Tangyue Village (Draw by Jiang, Naibin 2012)

1. Women are forbidden to go out

Huizhou people attach great importance to the chastity of women and value it over death. The ultimate aim for limiting women's range of activity is to trap them at home, so as to shut them off from outside. Hence, Lin Li states that whenever guests visit, women shall hide in the attic, close the windows and peep at men's world through hidden windows.⁶⁹

The space for unmarried women is in the most enclosed part of the residence. Generally, Huizhou maidens' boudoirs are located in the attic behind the second row of the house. In order to allow privacy, the windows of the boudoirs face the courtyard and are constructed in the shape of two concentric squares, while women can move along the corridor encircling above the courtyard. The outer corridor wall has high barriers and complicated decorations to block views from outside. There are peepholes of 40cm*40cm at both ends for the women to observe their future husbands and other men in the more public spaces of the residence. Such design enables women to see the behavior of men inside the hall, but men in the hall cannot see them (as Figure 6.21). Activity spaces of unmarried women are limited to the narrow attic by stairs and walls. As daughters of many rich and large families are not even allowed go downstairs, many stairs leading to the second floor are very steep and dangerous, and the staircases have small lockable doors. Daughters of some elite government officials could read books and draw paintings in a private school, but these activities are also limited to the inner court.

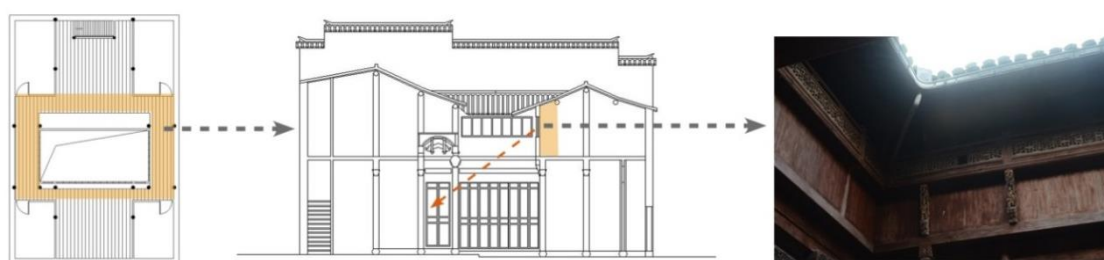


Figure 6.21 Peephole in residence (Draw and photo by Jiang, Naibin 2013)

Thus, in the residences of Huizhou, the activities of women are strictly limited to the space behind the Main Hall and women are prohibited from getting out.

⁶⁹ Lin Li, “女性主义视阈下的中国传统居住建筑设计”. *Movie Review 10* (2008) : 81.

2. Women are forbidden to get in

As mentioned previously, ancestral halls in Huizhou have two key thresholds: the threshold of Etiquette Door and the threshold between the Xiangtang and Qindian. These thresholds are the boundary line of power and ethics which divides men and women into different spaces⁷⁰(Figure 6.22). Because women are prohibited from entering Qindian, there are also many interpretations for the location of female memorial tablets in Qindian. Such interpretations establish the patriarchy-centered family power and low status of women. The imprisonment discussed here is not referring to the imprisonment of women's behavioral routes, but also the imprisonment of Qindian etiquette on women.

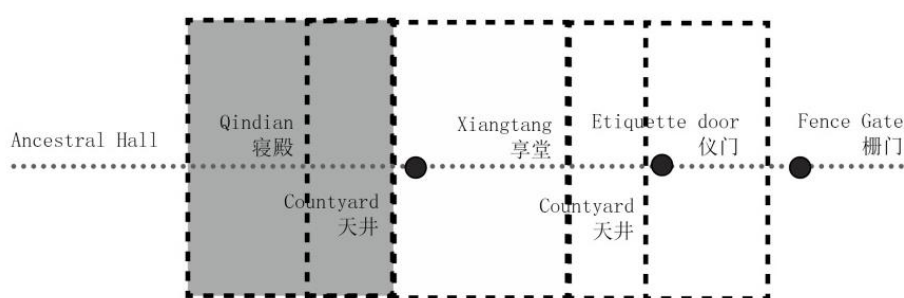


Figure 6.22 Women were not allowed to enter Qindian in Ancestral Hall (Draw by Jiang, Naibin 2012)

After mid-Ming Dynasty, with the disintegration of politics of feudal society and the prosperity of Huizhou merchants, female ancestral halls for female ancestors emerged in Huizhou, relieving women's imprisonment posed by patriarchal clan system ethics. There are mainly two types of female ancestral halls:

The first type is a compromise which slightly changes the layout of ancestral halls, maintaining their architecture. The primary change is an additional miniature hall called "Zenei"(则内) to worship the female ancestors. It is located on the side of the ancestral hall, has its own courtyard, and small interior with memorial tablet stand, ritual utensils and other articles. This is the early pattern of female ancestral halls, such as Luo Dongshu ancestral hall in Chengkan Village (Figure 6.23). It has a "Zenei" in the south of the main building to worship the female ancestors of the clan. The height of building in the "Zenei" is only one third of the main building and only width

⁷⁰ 王韡. 权力空间的象征—徽州的宗族、宗祠与牌坊. 城市建筑. 2006 年 04 期, P87

of three bays which reflects the low status of female ancestors. The main ancestral hall faces the east, but the Qindian of female ancestral hall faces west, which means that the courtyard and exit of “Zeinei” is in the west. Female ancestral hall has no main doors. It only has two side doors, one leads to the main building and the other one leads to the alley.

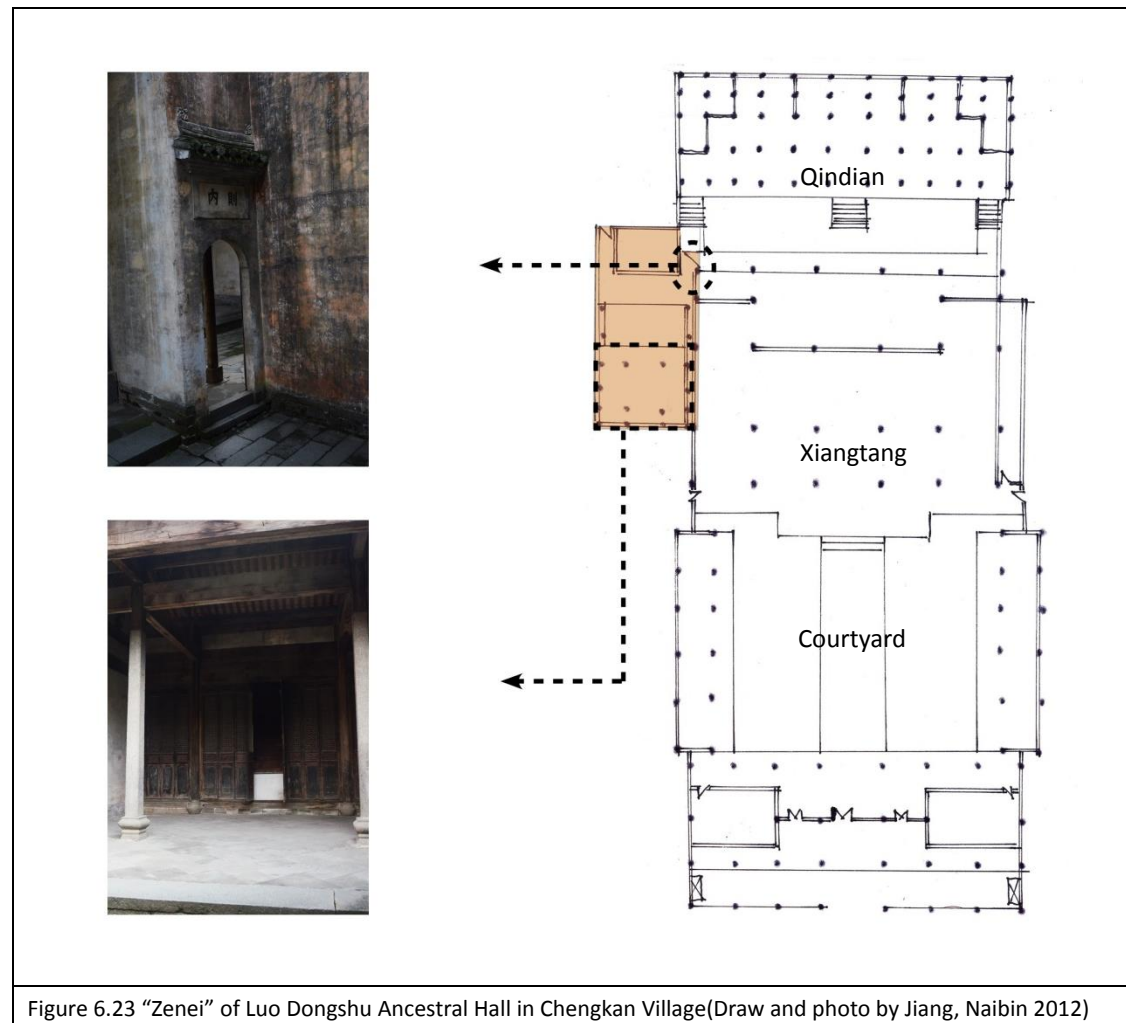


Figure 6.23 “Zeinei” of Luo Dongshu Ancestral Hall in Chengkan Village(Draw and photo by Jiang, Naibin 2012)

The second type of female ancestral hall is independent from the male ancestral hall. For example, the Qing Yi Hall in Tangyue Village is a completely separate building opposite to the male ancestral hall. The male ancestral hall faces south while female ancestral hall faces north, implicating Chinese symbolism in which men are associated with heaven, yang and south, while earth, yin and north stand for women (Figure 6.24). In the layout, Qing Yi Hall is similar with Dun Ben Hall in male ancestral hall, with width of five bays, three rows and two courtyards. However, the general width of female ancestral hall and male ancestral hall is 16.9m and 15.98m

respectively and the general depth 48.4m and 47.11m respectively. In other words, the male ancestral hall is smaller than the female ancestral hall, which is a rare case in Huizhou. In terms of decoration, the facade of the female ancestral hall is generally simple and plain to show the authority of male ancestral hall. However, according to Kai Gong, the brick carvings of Qing Yi Hall are regarded as the most exquisite brick carvings of ancestral halls in Huizhou⁷¹.

The emergence of female ancestral halls reflects the culture of filial piety in China. Wang Wei states that although it is not only a worshipping space, it is also the educational and hierarchical space with deep imprisonment and binding of women⁷². The establishment of female ancestral halls seemingly increases the female status, but in essence it establishes the same norms and models for the users as in the male ancestral halls, so as to further restricting female thought.

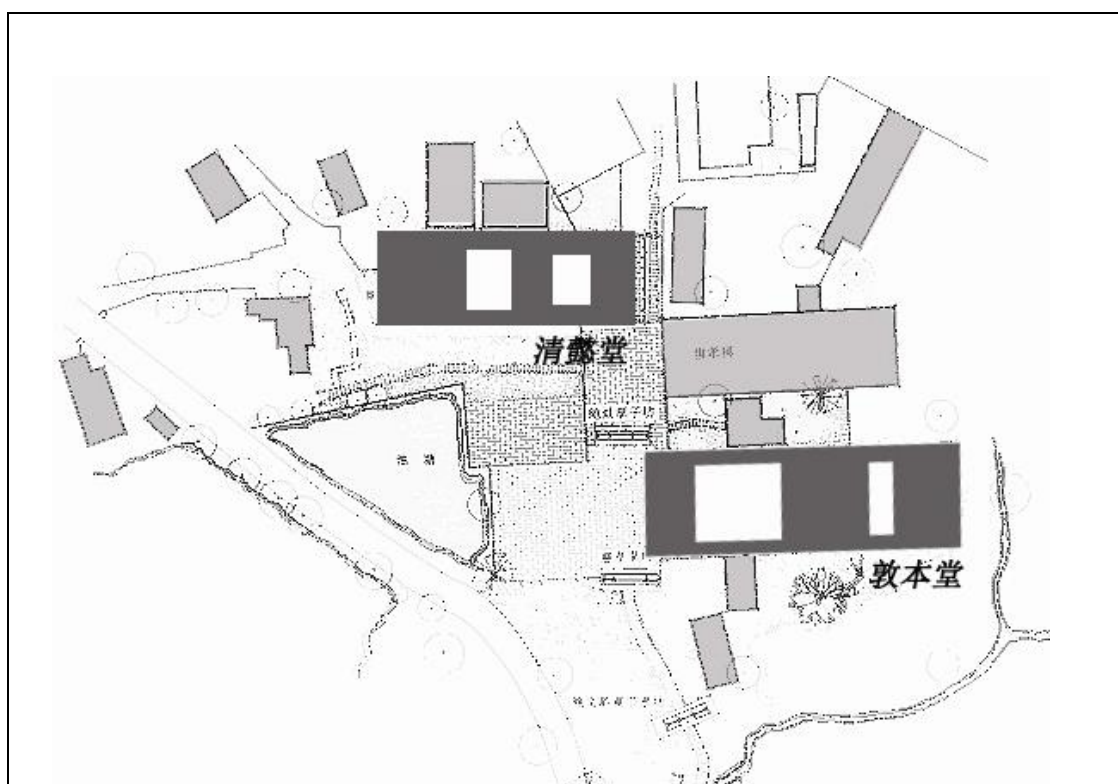


Figure 6.24 Sketch map for relationship of Qing Yi Ancestral Hall and Dun Ben Ancestral Hall in Tangyue Village.
(resources: Gong. 徽州古建筑丛书—棠樾. 17; Jiang, Naibin adds notes)

⁷¹ Gong. 徽州古建筑丛书—棠樾. 58.

⁷² Wang Wei. “权力空间的象征—徽州的宗族、宗祠与牌坊.” 87.

6.3 Conclusion

The patriarchal clan system ethics have strict requirements for order and space of residences and ancestral halls, which is reflecting in the process of spatial sequence. In this sequence, the privacy of buildings gradually increases further along the central axis. Therefore, the requirements of patriarchal clan system ethics for the sequence and hierarchy of the space reaches a new level at each changing point, causing the behavioral routes to diverge and converge through all three stages of the space sequence.

Chapter 7 Inheritance of Huizhou Traditional Elements

The application of certain architectural elements can arouse people's awareness of traditional architecture, which is not only embodied in a single building, but also in regional landmarks formed by geographical environment and culture. The architectural elements of traditional residence should embody the spiritual connotations of house buildings, extending and inheriting the spirit of traditional architecture.

Huizhou architecture is the consequence of the interaction of local culture and daily customs and concepts of the folks in Huizhou, and it has distinct local characteristics. Traditional Huizhou residences leave us with an impression of similar spaces, thus creating a collective memory. In the process of the design of modern Huizhou architecture, it is becoming more and more important to maintain the historical continuity between and the stability of new and old architecture, and to evoke people's collective memory via the application of traditional architectural elements in new architectural forms.

Under the influence of traditional patriarchal ethics, Huizhou traditional residence is people-oriented and profoundly characterized by the concept of "the Oneness of Nature and Human". Generally speaking, the embodiment of collective memory in terms of architectural elements includes the village layout, architectural typology and morphology, as well as the space archetypes, with central space and spatial organization. In the level of details, the embodiment includes the design of doors, windows and walls, and the employment of and material of decoration. This is, of course a continuous process of innovations by generations of people.

7.1 Elements on Village Level

7.1.1 Village Layout: Oneness of Nature and Human

In regard to the study of Huizhou villages, it is necessary to mention Feng Shui, as it provided the theoretical basis for an optimized layout and location for traditional Chinese settlement. Thus, it was adopted to aid the selection of a favorable site for the village, in order to satisfy people's wish for a prosperous clan. Figure 7.1 is the requirements of the best village location. The typical location of traditional Huizhou village is one in which the village "sits at the foot of a mountain, faces a protective barrier (often another mountain) and is surrounded by a river." 'The Genealogy of Mingjing Hu's Offspring of the 9th Branch' (明经胡氏壬派宗谱) records the Eight Sceneries of Xidi Village (Figure 7.2), accompanied by explanatory poems and articles. The locations of the Eight Sceneries roughly mark the boundary of the village. The Eight Sceneries in the book clearly depicts the geographical components and cultural sceneries surrounding the village.

As a consequence, most of the traditional Huizhou residences are surrounded by mountains. When the Huizhou folks started settle in the area, they would ask for Feng Shui scholars to investigate and analyze the relationship of the surrounding environmental components, who would then determine a propitious site suitable for a compact community. Often, a propitious site is, as mentioned before, one that "faces a river with its back against a hill". With the back of the village against the hill, sunlight is let in and cold winds are blocked; Chi can also be generated and stored in the hill. The river in front of the village can gather Chi passing by, creating a promising site for a



Figure 7.1 Best location option for the village
(Source: Duan, 空间研究 1,30)

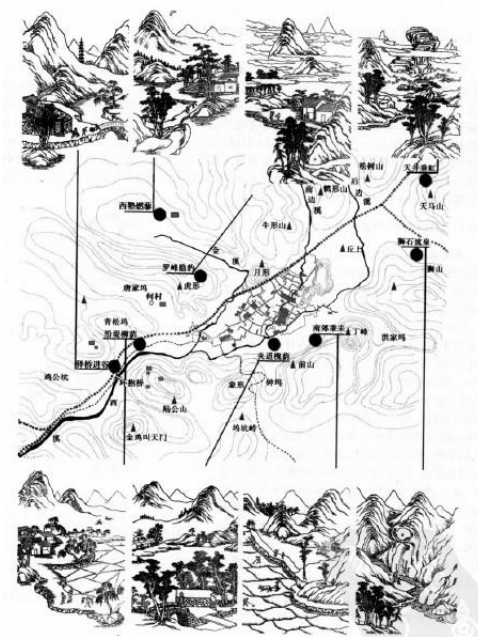


Figure 7.2: Eight Sceneries in Xidi Village
(Source: Duan, 空间研究 1, 29.)

compact community. However, in the development of Feng Shui, the theory was mixed with superstition; people even often relate the two to each other. But undoubtedly, the concepts incorporated in Feng Shui, like the oneness of nature and human and harmony with nature, have positive implications for creating a living environment. From a practical perspective, Huizhou folks' selection of village sites ensures that there are enough sunlight, ventilation and water supply.

The layout of Huizhou villages profoundly reflects the people-oriented design concepts, which is inherent in Chinese traditional thinking. Due to the respect for the natural structure of landscapes, the layout of the village lays special emphasis on the integration with the environment. For example, the regular division of spatial allocation, according to the curves of river and terrain features, takes advantage of geographical environment to create an artistic atmosphere of rich architectural culture. The respect for nature and the exploration of harmonious relation of humans and nature are the traditional elements on village level, which is an important notion for this study.

7.1.2 Village Morphology: Spirit of Place

Spirit of place refers to the unique, distinctive and cherished aspects of a place⁷³, which is translated from the Latin word "genius loci". The ancient Romans believed that every "being" has its own spirit, which gives life to humans and places alike. The spirit of place is what makes living space transcend its physical dimension. Particular attributes of a place can cause psychological resonance in people; whenever people enter a place with certain attributes, regardless of its architectural form, people's



Figure7.3: Integrity and unity of Hong Village (source: Photo by Jiang Naibin 2012)

⁷³ "Spirit of place" last modified April 22 2013. http://en.wikipedia.org/wiki/Spirit_of_place

collective memory will be evoked.

The architectural design and spatial scale of Huizhou residences creates a unique spatial perception, and is an architectural tradition that can elicit the psychological resonance in people and strengthen the unique spirit of place in Huizhou villages. Essential in it are the integral and compact architectural forms (Figure 7.3), including Matou wall, white walls contrasted by black roof tiles, as well as street space.

Matou wall is a typical element of Huizhou architecture. Just as people relate long galleries and dougong bracket complexes to Chinese architecture, the sight of a Matou wall reminds people of Huizhou, with its black-and-white picturesque arrangements (Figure 7.4). Therefore, suggested by architectural elements, we can correlate the collective memory with the cultural context in our minds.



Picture7.4: Matou Wall (sources: Photo by Jiang Naibin 2008, 2012)

Chinese architecture is famous for its rich colors. But in contrast to those glorious royal buildings, Huizhou residences are characterized by their simplicity and elegance in the application of colors (Figure 7.5). The artistic style of Huizhou residences can be summarized as natural simplicity and hidden elegance, which is in harmony with nature. The exterior of traditional Huizhou residence is coherent, often it is a two-story building with a narrow lower story and a spacious upper story; It is enclosed by tall white walls, in which only a few windows are carved; on the lower story, there are hardly any windows, and the lighting and ventilation are facilitated by the courtyard (*Tianjing* 天井). There are no redundant or complicated decorations in traditional Huizhou residence. Exquisite black tiles, clean white walls and Matou walls altogether compose the typical facade of Huizhou residence.



Figure 7.5 : The comparison between royal buildings in Beijing and residence in Huizhou source: (up) last modified March 26 2009. <http://www.uutuu.com/fotolog/photo/1228134/prenext.fotolog.flogid.1228082.htm> (down) Photo by Jiang Naibin 2012, 2013

In his book *Aesthetic of Streets*, Japanese architect Yoshinobu Ashihara mentions that D/H , namely the ratio of the width of the street and the height of particular building on this street, will influence people's visual perception. When $D/H > 1$, buildings on different sides of the street will grow farther apart as the ratio becomes larger; when $D/H > 2$, the street will appear to be broad; when $D/H < 1$, buildings on different sides of the street will grow nearer as the ratio becomes smaller; when $D/H = 1$, the width and the height will be well-balanced, and thus $D/H = 1$ is a turning.⁷⁴ Ashihara believes that when $D/H = 1.5 \sim 2$, the spatial scale of the street is rational and friendly.

In most cases, the D/H value of the streets in Huizhou is smaller than 1.5. Because the needs for living must be fulfilled in a highly populated Huizhou, space for traffic was compressed and narrow streets came into being. In addition, Matou walls on both sides of the alley are higher than two stories, making the alley long and narrow.

⁷⁴ Ashihara Yoshinobu, *Aesthetic of Streets*, translated by Peitong Yin, (Baihua literature and art publishing house, 2006): 46.

The distance between two residences in Huizhou is thus determined so as to make just one person pass through, and the lighting of houses is facilitated via courtyard. Tall Matou walls and narrow alleys compose the unique streetscape of Huizhou residence.

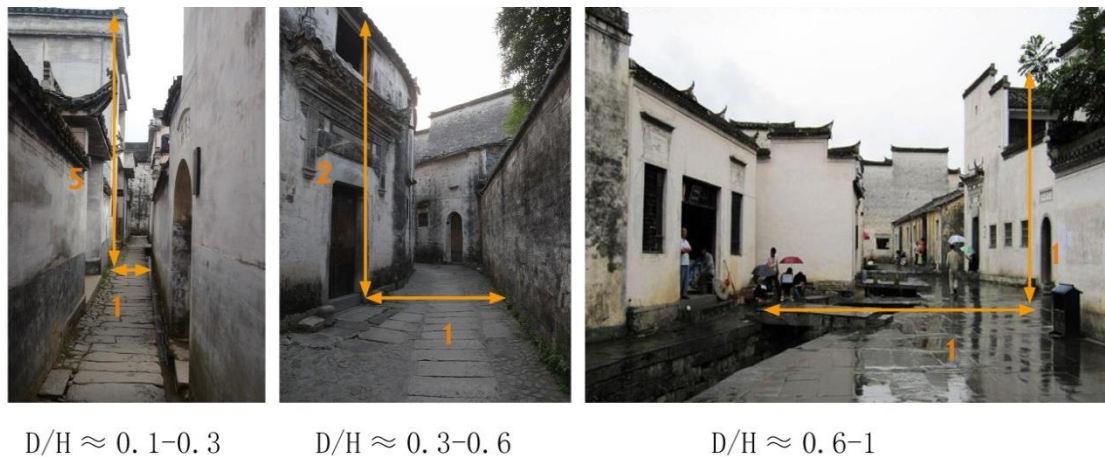


Figure 7.6: D/H value of alleys in Huizhou Residence (source: Photo and draw by Jiang Naibin 2012, 2013)

The width (D) of Huizhou alley is normally 1 – 2 meters. Buildings on both sides of the alley are two-stories high. Their height plus that of the Matou walls is the total height (H), normally 10 meters. As shown in Figure 7.6-1, the D/H value of alleys in Huizhou residence is roughly 0.1-0.3 (Figure 7.6-1). Of course, not all alleys in Huizhou are of that width. The main streets of villages are relatively wide and the streets along the river, which abound in Huizhou villages, have large D/H values. Some main streets in the village have a width of 3-5 meters, and the D/H value is roughly 0.3-0.6 (Figure 7.6-2). The width of the streets along the river, when added by the width of the river, is 3-5 meters, and the D/H value is roughly 0.6-1 (Figure 7.6-3). In terms of D/H value, the streetscape in Huizhou varies from narrow lanes to wide main streets providing spatial variations. It has become one of the prominent characteristics of Huizhou villages.

When people stand in a narrow alley, the sight of ‘a narrow line of sky’ (一线天) (Figure 7.7) overhead, is framed by white walls, black tiles and Matou walls which is part of the uniqueness of the spirit of place of Huizhou



Figure 7.7 ‘a narrow line of sky’
(sources: Photo by Jiang Naibin 2008 in Hong Village)

villages. People will relate the scene to ancient Huizhou in their minds, as if a walk in a place like this could evoke the memory of ancient tradition. This research on Huizhou focuses on these unique characteristics in order to guide the forthcoming design project (see Section 2) to achieve the same spirit of place with contemporary means.

7.1.3 Village center: Ancestral Hall

The social structure of the Confucian patriarchal system has always been considered as the dominant factor for the layout and spatial form of traditional Chinese villages. Under the influence of traditional ideology, every branch of the clan has their own center for etiquettes and life, namely the ancestral hall as we discussed in the previous chapters.

However, the ancestral hall is not necessarily located at the center of the village and the location of ancestral halls can be classified into three categories: marginal, interior and exterior.



Figure 7.8 marginal of the Village (sources: Photo by Jiang Naibin 2008,2013 in Xidi Village and Tangyue Village)

1. The location of an ancestral hall is marginal of the village is a result of its construction relatively later than that of the village. This is because the construction didn't begin until the clan had prospered or a clan member succeeded in his business. Most of the marginal ancestral halls are principal halls, which, with their large squares in front, can host hundreds of people. Existing examples include Mingjing Hu's Ancestral Hall in Xidi Village, Bao's Branch Ancestral Hall in Tangyue Village and Dongshu Luo Hall in Chengkan Village (Figure 7.8).



Figure 7.9 Inside of the village (sources: Photo by Jiang Naibin 2013 in Hong Village and Nanping Village)

2. Most of the branch halls and family halls in Huizhou fall into the category of Inside of the village. These halls are formed due to the divergence of clans. When a branch clan had grown big enough, the need for worshipping all ancestors encouraged the establishment of worshipping spaces for the side branches. Therefore, with the increasing in population, ancestral halls were gradually surrounded by residences, and finally became the public interior spaces of a village. Bao's Ancestral Hall in Hong Village and Ye's Ancestral Hall in Nanping Village are examples of this category (Figure 7.9).

3. Outside of the village. As Huizhou is mountainous area, the shortage of arable land restricts the construction on agricultural land. Thus, a few ancestral halls were built outside the villages. Ancestral halls of this category belong to clans whose village had enough land around it. Xu's Ancestral Hall in Tangmo Village is an example (Figure 7.10).



Figure7.10: Ancestral Hall in Tangmo Village
(source: "Tangmo Village" last modified
Nov. 11 2011.

<http://www.517huwai.com/blog/28276>

Despite the difference in the location of the ancestral halls, normally they all have an open clearing in front them, which is used by villagers to gather together and host big events. In addition, ancestral halls are usually located in prominent places and are spatially dominated. Therefore, ancestral hall is the landmark building and spiritual center of a village. The aim of the forthcoming design of Lu Village (see section 2) is to activate the center of the village.

In modern society, our cities and communities lack a central space. As a consequence, the layout is loose and there is no landmark or gathering space. We should learn

apply this design concept of Huizhou villages to a plan to revitalize the village by preserving valuable historic buildings and design new ones with the same spatial characteristics.

7.2 Elements on Building Level

7.2.1 Typical Spatial Archetype: Sanheyuan

Sanheyuan, or compound with houses around three sides of the courtyard, is the archetype of Huizhou residence (Figure 7.11). The rectangular layout of Sanheyuan is compact; it has a width of 3 bays, meaning that it is 8-12m wide and 7.5-11m deep. It is encircled by 3 archetypal spaces: courtyard, the hall and two wing-rooms, while the privacy of a space increases the deeper along the axis. The characteristic of traditional

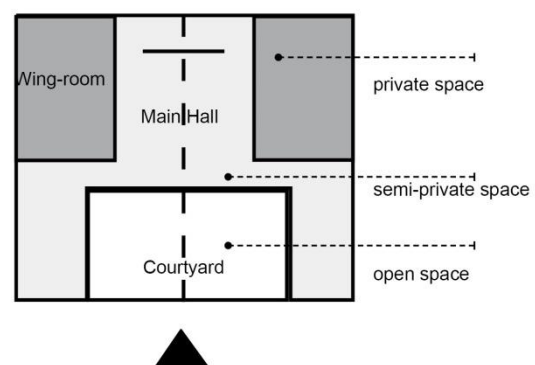
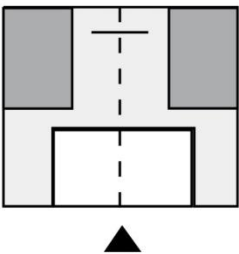

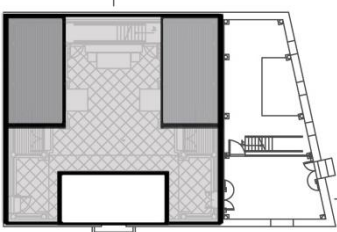


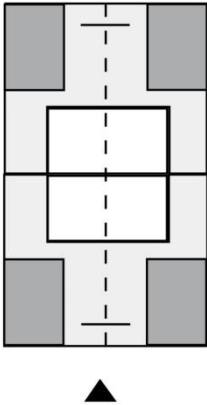

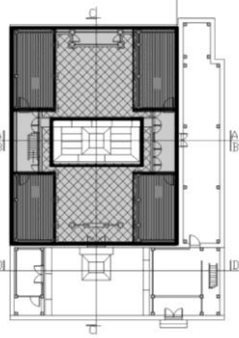
Figure 7.11 Archetype of Sanheyuan (source: drawn by Jiang Naibin 2014)

Huizhou sanjeyuan residence can be summarized as follows: it is orderly organized with the courtyard placed at the center, and it has a secluded exterior and an open interior. Almost all folk residences in Huizhou are connected with this archetype. The plan of the archetype is directional; doors can be set on all four directions; the outer door is adjacent to courtyard. Doors on the other three directions can also be set, but they are used to connect with another residence unit. On these directions, there are no doors leading to the outside. Basically there are three combination modes:

1. Single Sanheyuan with attached rooms (for example, kitchens or storerooms) encircled by external walls. This mode is often seen in small scale combinations. (Figure 7.12)

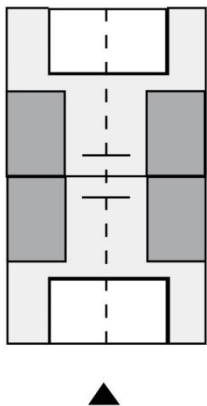
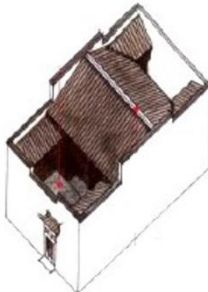
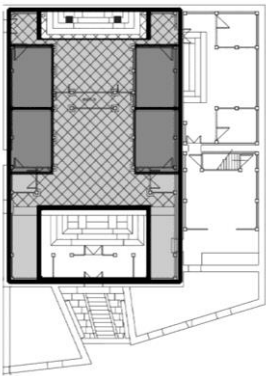
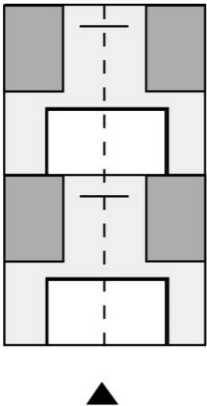

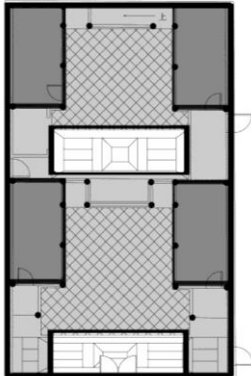
Archetype	Perspective	Example
		
Figure 7.12 source: drawn by Jiang Naibin 2014	Figure 7.12 source: Qijun Wang, 图说民居(China Architectural Industry Press, 2004): 77.	Figure 7.12 source: mapping data offered by Zhang, Xiaogang in Shanghai University

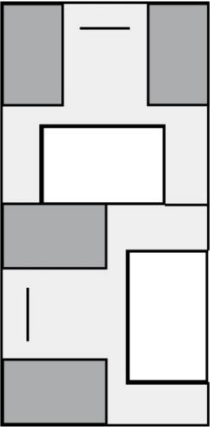
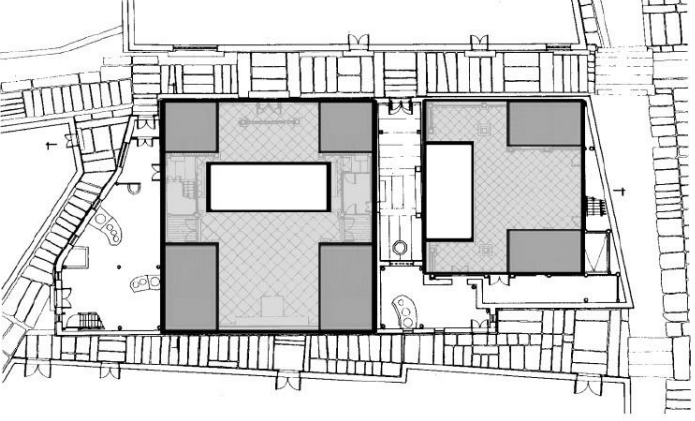
2. Sanheyuans facing each other with a courtyard in the middle. The reason for this layout is that in feudal China residences, unlike places and temples, were not allowed to extend in width. Under the restriction of this etiquette, people could extend their sanheyuan only longitudinally. And according to Shouren Guo, this kind of layout made of standard courtyard is the core of Huizhou residence.⁷⁵ In this kind of layout, attached rooms are placed regularly next to the main halls to maintain an organized layout around the courtyard. Common combinations are shown as follows. (Figure 7.13)

Shape	Perspective	Example
		
Figure 7.13 source: drawn by Jiang Naibin 2014	Figure 7.13 source: Qijun Wang, 图说民居, 77.	Figure 7.13 source: mapping data offered by Zhang, Xiaogang in Shanghai University

⁷⁵ Shouren Guo, “徽州古民居之奥秘” 一论古建筑形式与功能关系”, *Anhui Architecture* 01 (1996): 26.

3. Other arrangements of Sanheyuan have two courtyards either in both ends of the axis (front yard and rear yard) or one front yard and one central courtyard (Figure 7.14-1); in some cases the orientation of the front yard can be different from that of the central courtyard (Figure 7.14-2). As it has a loose sequential relationship of space, there are transitional courtyards between each building unit of the courtyard. In this case, the strict inner sequence of the building changes as more free combinations are applied, and more focus is laid upon particular conditions and the needs of the users. But in terms of its exterior, it still embodies a sense of sequence and order similar to the other modes.

Shape	Perspective	Example
		
		
Figure 7.14-1 source: drawn by Jiang Naibin 2014	Figure 7.14-1 source: Qijun Wang, 图说民居, 77.	Figure 7.14-1 source: mapping data offered by Zhang, Xiaogang in Shanghai University

Shape	Example
	
7.14-2 source: drawn by Jiang Naibin 2014	7.14-2 source: Duan, 空间研究 1, 102

7.2.2 Central Space: Courtyard

For thousands of years, Chinese architecture — royal buildings and folk residences alike regardless of their architectural style — have continued the tradition of courtyard typology in which the core of a house is enclosed by buildings and high walls. The layout *sanheyuan*, in essence, is a symbol of a family unit. Its appearance consists of encircling facades with one door and two windows, and *Matou* walls (Figure 7.15), which is a unique reflection of cultural psychology of Huizhou folks. With tall *Matou* walls space for a courtyard is formed in order to facilitate lighting and ventilation.

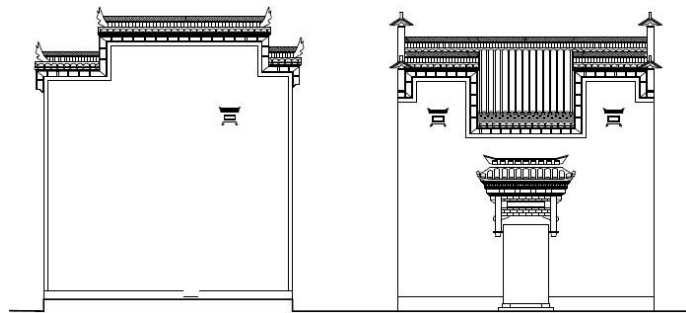


Figure 7.15 Facade of Residence in Pingshan Village (source: mapping data offered by Zhang, Xiaogang in Shanghai University)

The layout based on *sanheyuan* typology is regular but not inflexible; it is compact but not cramped; it is unified in style but full of variations. The courtyard plays a key

role in it. Although being small and narrow, courtyard in Huizhou is the most active component of a house.

Most of the folk residences in Huizhou have courtyards, which provide the house with light and ventilation. In other words, as residences in Huizhou rarely have windows in the walls, courtyards are used for illumination and ventilation. In the perspective of Feng Shui, as merchants feared the loss of their fortune, courtyard that can collect rainwater was considered a good omen for fortune, due to the association of water and money in the Feng Shui theories. This design incorporates the gist of a traditional Chinese saying "muck and water should be kept in one's own field", and Huizhou folks give it a catchy name, 'Si Shui Gui Tang' (四水归堂), literally "water from four directions will converge in the courtyard" (Figure 7.16).



Figure 7.16: 'Si Shui Gui Tang' (sources: "Residence in Huizhou" last modified March 02 2011.

<http://hi.baidu.com/surgestone/item/d9b8032678bc4f4146996281> and "Courtyard" last modified Feb. 01 2012. <http://www.wuyuanyou.com/html/160.html>



Figure 7.17 staircase in courtyard (sources: Fan. 中国徽派建筑, 289)

Moreover, courtyard is the key space connecting each function of the interior spaces and the exterior. The courtyard is connected with the main gate, external walls on both sides and the semi-open main hall, and, in most cases, it leads to the staircase (Figure 7.17). It extends the visual space of the semi-open main hall, at the same time enriching the entrance space. The major characteristic of courtyard is that it blends with the space of the main hall, forming an inseparable whole.

The D/H ratio can also be applied to measure the spatial perception of courtyard. The spatial relationship and rational scale of courtyard is important for overall space scale. Big courtyard and low buildings will leave an impression of emptiness and loose the affinity of life. On the contrary, small courtyard and tall buildings can make people depressed. In other words, the proportion of courtyard's size and the height of the building can affect people's psychology and must therefore be carefully determined.



Figure 7.18 D/H value of the courtyard (source: Photo and drawn by Jiang Naibin)

In traditional Huizhou residences (Figure 7.18), D (width of the bays in the main hall) is normally 3-6m (1-2 bays) and H is determined by the height of Matou wall or a two-story building, normally 7-9m. Therefore, the $D/H < 1$. As to some auxiliary courtyard, the D/H value is even smaller than 0.5. A ratio this small can bring a sense of depression. Perhaps this is what makes Huizhou residence special. This unique space called *tinajing* has become a distinct feature of Huizhou residence. In conclusion, it is necessary to study and transmit the space of courtyard if we want to create modern architecture with features from Huizhou residences.

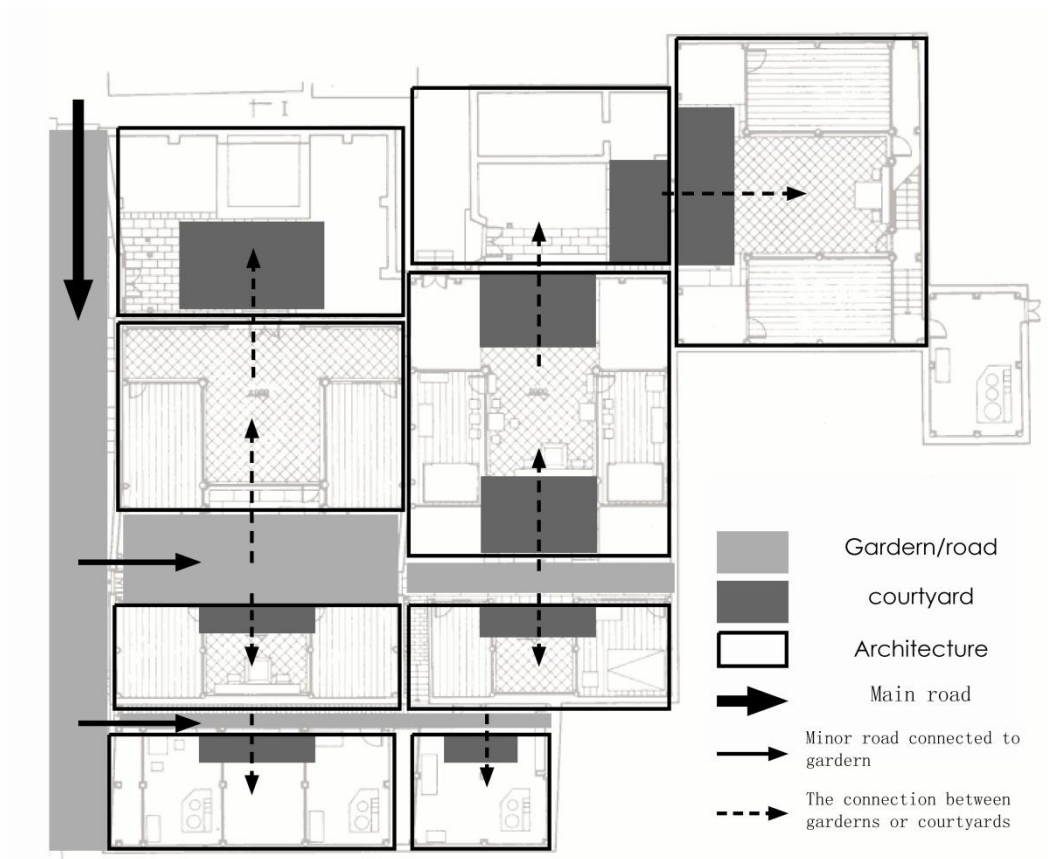
7.2.3 Spatial Organization: Continuity

‘The book of Changes’ states that "When all means are exhausted, changes become necessary; once changed, a solution emerges; when there is a solution, the development can carry on."⁷⁶ One of its reflections in the field of architecture is the fluidity and continuity in traditional architectural space. Instead of pursuing immensity in volume or everlasting existence, traditional Chinese residences focus upon practical usages. When a clan had outgrown its residence, new building units

⁷⁶ “穷则变,变则通,通则久”。‘Book of Changes’ 易经

could be attached latitudinally or longitudinally. The continuity of internal space was naturally very important for the daily needs of growing clan but also for the communication within a clan which ensured the continuity of the clan.

It is recorded that the Wang Clan, a distinguished family in Huizhou, had "a compact residence of 99 doors and 36 courtyards".⁷⁷ According to the document, we can see that courtyard was used not only as the center for a building, but also a measurement of size. (Figure 7.19) Thus, the extendable layout which is based on the archetype of sanheyuan with a courtyard as the center and the linkage, is the spiritual connotation and essence of Huizhou clans in reflecting the inner harmony, social status, and wealth of the family household. This is the necessary knowledge we need to grasp before studying and learning from Huizhou architecture.



Picture7.19 The continuity of Jiushitongtang Hall in Zhanqi Village

source: Gong, 徽州古建筑丛书—瞻淇, 46; note added by Jiang Naibin

⁷⁷ Zhennan Hu, "Morphological Analysis of Huizhou Ancient Folk Residence", (Master diss., Hefei Industrial University, 2009).

7.3 Elements on Detail Level

The treatment of details of a building is the combination of architecture and art, which serves as both decoration and utility. Huizhou residences are famous for their fine and delicate decorations (Figure 7.20). Thus, this section analyses the four parts of Huizhou residences: roofs, gate towers, windows and decorations materials.

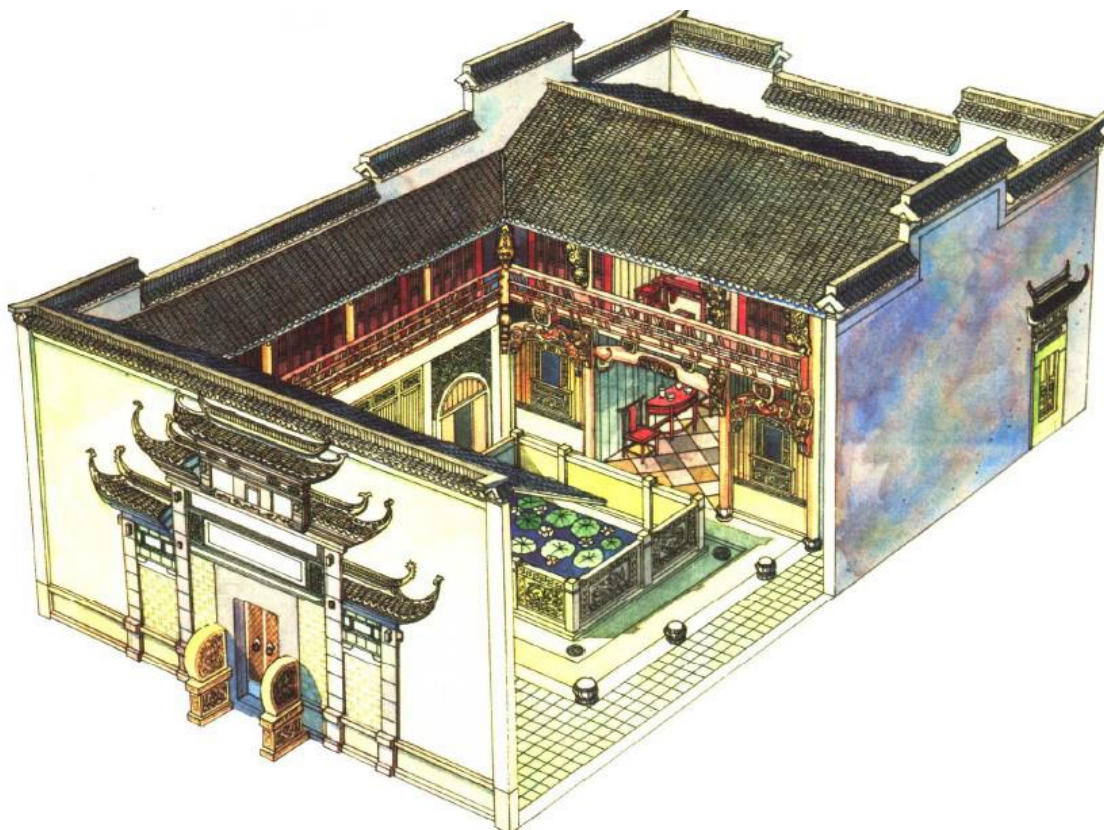


Figure 7.20: Details on Huizhou residence (source: Wang, 图说民居, 54)

7.3.1 Matou Wall

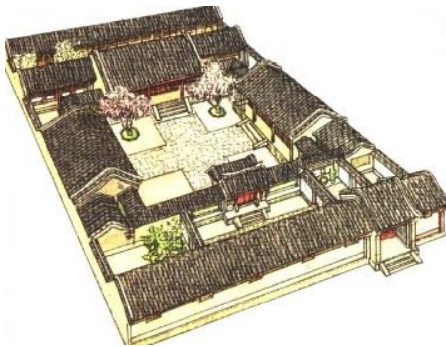
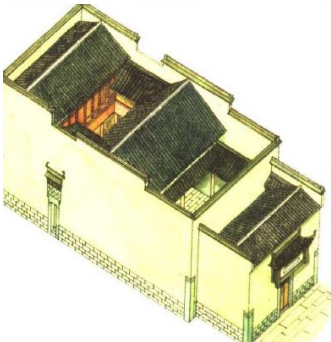
As brick and wood are used to construct Huizhou residences, they have poor fireproof performance. In a compact community, with high housing density, a fire in one household could mean devastation for the whole village. To avert fire hazards, Huizhou folks created Matou wall (literally horse-headed wall), named after its resemblance to horse heads. Matou Wall could stop fire from spreading across neighborhoods, and therefore it is also called fireproof wall.

In ancient times, males in Huizhou would leave their hometown to embark on their merchant careers at the age of 12-13, and Matou wall, with its horse head staring into the distance, is the materialized expectation for their return. In addition, the arrangement of numerous Matou Walls of different heights in a compact community gives visual dynamics of ‘thousands of horses galloping’ (万马奔腾). The Matou Wall also expresses the prosperity of a clan. It can be said that the emergence of Matou wall is due to both practical function and spiritual sustenance.

7.3.2 Roofs

"The fifth facade", a term in traditional Chinese architecture, refers to the roof. Seen from the above, the roofs of traditional Chinese buildings are in a figure-ground relationship with courtyards of different scales. Together they constitute a unique and perfect pattern comparable to the other four facades.

However, viewed from the ground, the roofs are blocked from sight by the encircling walls. Therefore, only Matou walls can be seen from the outside and sloping roofs can only been seen from some spots outside the building. When seen from the inside, roof slopes are easily visible.

Siheyuan in Beijing	Huizhou residence
	
Figure7.21: A comparison of roofs (source: Wang, 图说民居, 40- 55)	

But different from many other folk residences in China, in Huizhou the sloping roofs all incline towards the courtyard, conforming to the symbol of ‘Si Shui Gui Tang’ (四水归堂), meaning water from four directions will converge in the courtyard.

7.3.3 Gate Tower

There is a prevailing concept in China that the construction and decoration of entrance gate shall be more important than that of the halls in order to show the social and economic status of the household. Nearly all Huizhou residences have glamorous gate towers, which, in sharp contrast against the white walls, leave a strong impression; it is a key component of Huizhou residences. Gate towers are used for both drainage of rainwater and decoration.

As to residence in Huizhou, the gates are divided into four main types (Figure 7.22): 1. Gate with two columns; 2. Gate with four columns; 3. Festooned gate with suspended columns; 4. Niche-style gate. (details descriptions can be seen in 6.1.1)



Figure 7.22: Doors of Residence in Huizhou (photo by Jiang, Naibin 2008, 2012)

7.3.4 Windows

Windows in Huizhou residences are divided into two categories: windows on external walls that open outwards; windows of the houses that open toward the courtyard. Owing to the centralization of Huizhou residences, they are encircled by high fire-proof walls, there are only small openings in the outer perimeters, apart from the doorway. There are only little square windows on the second and third story of the main building, which are used mainly for ventilation. "High walls and little windows" are the typical element of Huizhou residences. Normally, there are two curved horns above each window, which echoes the decorations on the gate tower. When people walk in the alley, stone windows with delicate carvings and lattice windows in external walls can be spotted (Figure 7.23).



Figure7.23 Outer windows (source: Photo by Jiang Naibin 2008,2013)

Once inside the residence, the view will be completely different. The main hall is connected with courtyard into which the rooms around open with a series of wooden doors. Although wing-rooms are compartmental bedrooms, high windows are set facing the courtyard. The frames of the windows are embellished with intricate ornaments, which emphasize both physical connection between indoor and outdoor as well as metaphysical connection of nature and humans. The corridor facing the courtyard on the second story is decorated with lattice windows, all of which can be opened. In other words, each building unit facing the courtyard is open and ventilated. (Figure 7.24)



Figure7.24 inner windows (source: Photo by Jiang Naibin 2008, 2013)

7.3.5 Decorations and Materials

The art of decoration in architecture, is based on the perfection of materials and techniques to a great extent. Materials used in Huizhou residences, for instance, are wood, bamboo, stone, bricks, tiles and iron, and are all selected and processed locally. Thus they express the local craftsmanship with a distinct local flavor. Especially the brick, wooden and stone carvings are the most famous element in Huizhou residences. They are widely used everywhere in Huizhou, showing a high level of

decorative arts, and are called the 'Three Carvings of Huizhou' (三雕). In the decorative arts of Huizhou residences, we can experience the feudal ethics which are the basis of the aesthetic characteristics of Huizhou.

Brick carvings are often embedded in gates, window heads and screen walls. Big black tiles, carved with figures, flowers, birds, fishes and insects, are highly decorative. Wooden carvings play an important role in folk residences decorations, and they are often seen in crescent beams, screen doors, windows and rails. They cover a variety of themes and techniques and are pervasive in different parts of the buildings. Stone carvings, mostly found in ancestral halls, archways, pagodas, bridges, rails and courtyards, feature symbols like a dragon, phoenix, white crane and auspicious clouds, in addition to natural sceneries, figures and stories. These decorations embody a high level of artistry applied to Huizhou residences demonstrating the wisdom and creativity of Huizhou folks (Figure 7.25)



Figure7.25 the Three Carvings (source: Photo by Jiang Naibin 2008,2012,2013)

However, one of the characteristics of modern architecture is the lack of decoration and compositions of basic geometric forms. The pursuit of fast and efficient construction has led to the abandonment of applied decorations. The delicate treatment of details in ancient buildings is the result of complicated procedures, which had cost a great amount of labor and money. Therefore, in a modern context, we should transform these five elements of Huizhou residences via the solidification and formalization toward a particular symbolized pattern on detail level, in order to

accommodate to modern aesthetics without sacrificing the historical value of the historic neighborhoods.

7.4 Conclusion of the Research

Youbin Hou, in the book of 'Chinese Architectural Aesthetics' (中国建筑美学), divides the Chinese architectural tradition into "hard tradition" and "soft tradition." Hard tradition refers to the materialization of the architectural culture, such as the layout and form of architecture and other spacial characteristics, which belongs to tangible culture. Soft tradition, on the other hand, refers to the deep meaning of architectural tradition, such as the traditional values, ways of thinking, behaviors, aesthetic, architectural concept and ideas, creative design methods and other intangible cultural categories.⁷⁸

The research part above discusses the characteristics of tangible culture under the impact of intangible culture. In Huizhou, the latter includes Confucianism, Zhu's Neo-Confucianism, the patriarchal system, ethical order and Feng Shui, and other theories. Those not only affect people's lives, customs and family systems, but also form a special spacial concept for the tangible cultural environment of Huizhou villages with ancestral halls and residences. Through the investigation and research of their space and order, we can see that they have their own special characteristics under the influence of patriarchal system and ethics, whether it is the order and space of daily life in residences or the order and space of sacrificial rites in ancestral halls. The formation and evolution, layout and order, even behavioral routes all reflect this spiritual connotation. This order and space in architecture is based on the common awareness of the patriarchal system and ethics rooted in the mind of the occupants and the builders driven by.

In the beginning of the research, this investigation discusses the behavioral routes of the human beings, analyzing the differences of the behavioral routes between different users in order to find out the order and patriarchal ethics behind it. Next, the research compares the space of daily life in residences with the space of sacrificial rites in ancestral halls to find out the common ethical order of patriarchal

⁷⁸ Youbin Hou, 中国建筑美学. Harbin: heilongjiang science and technology press,1997

system and its impact on architecture in Huizhou.

This investigation is in line with Karsten Harries's statement that "The issue on inhabitancy is more of ethics than architecture."⁷⁹ The essence of architecture, is not only "a machine to live in", but also the faithful response to history, which embodies the history of human thought, and in the context of Huizhou, reflects the development of the patriarchal system and Confucian ethics. From a house or a residence to a village or a town, architecture embodies mutual goals and values of a particular society. We can see from the ancestral halls and residences in Huizhou how ethical idea has become a part of an architectural concept, integrating into the formation of a specific spatial order. Therefore, it is particularly important to research traditional architecture from the perspective of ethics and order to find out the specific spirit of place.

The relationship between intangible and tangible culture, which this study discusses, is like the relationship between "Awareness" and "Action". "Awareness" impels the formation of a specific idea, a common mode of thinking, while the "Action" can only follow "Awareness". In the end of this research, my cognition of Huizhou old villages has changed from the simple level of interpreting tangible culture of buildings as material objects into better understanding of the connection and juxtaposition of intangible and tangible elements. This process has revealed the internal ethical order in architectural space and varieties of traditional cultures rooted deeply in Huizhou. Also, I hope that the analyses and interpretations of intangible cultural heritage hidden behind the tangible cultural heritages can provide theoretical and ideological foundation for the protection and preservation of the tangible cultural heritage. Hence, the next section demonstrates preservation and redesign of a particular case in Huizhou, namely the Lu Village.

⁷⁹ Karsten Harries. *The Ethical Function of Architecture*. MIT Press, 1997.

Section2: Lu Village

Chapter 8 Field Study of Lu Village

8.1 Present Situation

8.1.1 Brief Introduction

Lu Village is located in the northern part of Yi County of Huangshan City, Anhui Province. It is an old village dominated by patriarchal Lu Clan. According to Lu Genealogy, Lu Clan immigrated to the south from Hebei Province in the end of Southern Tang Dynasty, and finally settled down in Lu Village area, north of Zhi Mountain (Figure 8.1).

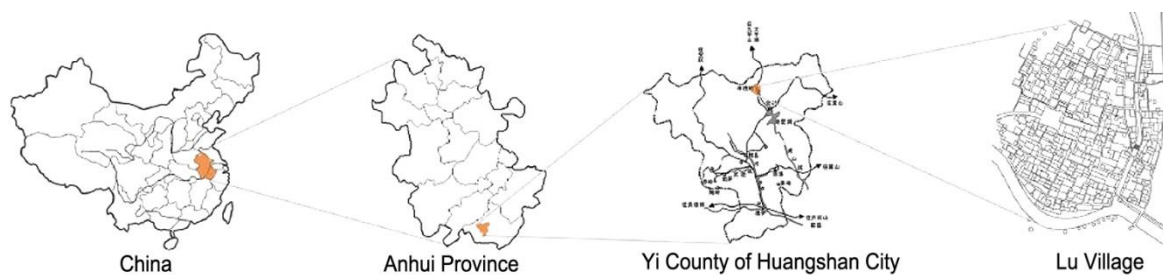


Figure 8.1: Location of Lu Village (sources: Draw by Jiang Naibin 2014)

The area of Lu Village is 28.18 square kilometers. There are nearly 510 families and around 1460 people living in the village. The whole village is surrounded by mountains and there are two main streams which are Xiamen Stream and Qianjie



Figure 8.2: Siche Bridge (sources: photo by Jiang Naibin 2013)

Stream, respectively in the west and east of the village. There is a stone bridge in the entrance, named Siche (驷车) Bridge (Figure 8.2). Siche (驷车) means luxurious carriage with four horses and is the symbol of wealth and nobility in old times. People in Lu Village used this name for the bridge to reflect the nobility of Lu Family.

Lu Village is famous for its large-scale, beautiful Wood-carving buildings. It has thousands of years' long history, making it a place with a rich cultural heritage and indigenous customs. Especially the buildings there, used to be called 'the thousand

houses' village", is enough to illustrate its significance. However, because of the variety of reasons in historical and recent change, the number of ancient dwellings in the village has declined sharply.

There are several reasons why I choose Lu Village for the project. First, Lu Village has precious architectural and historical value. Second, compared to other famous villages in Huizhou, Lu Village has not been fully developed for tourism, which gives me a chance to make changes and provide architectural solutions. Third, Lu Village is not included into the World Heritage list, which means it is not highly protected and provides more flexibility in terms of designing historic preservation, tourism plan, and contemporary additions in accordance with the local spirit of place in Lu Village.

8.2.2 Tourism Development

Whether tourists visit Huizhou by themselves or with travel agency, they usually choose Huangshan City as their destination, because of nearby Hong Village and Xidi Village that are on the World Heritage list. Since Lu Village is only about 1 kilometer away from Hong Village, it also had become a popular tourist destination. Lu Village still holds 49 ancient residences, of which the most famous are its large-scale, beautiful wood-carving buildings.



Figure 8.3: Wood-carving decoration in Lu Village (sources: photo by Jiang Naibin 2013)

The wood-carving buildings were built in the period of Emperor Daoguang in the Qing Dynasty (ca. 1782-1850CE) and built by its 33 generation successor-Lu BangXie, having a history of more than 180 years. Lu BangXie was called "Million Lu", who was a business man at first and then secured an official position. With both the financial

means and high social status, he built the wood-carving buildings to honor his family, when he returned home. He hired a lot of skillful craftsmen, spending 20 years and ultimately built these magnificent and exquisite residences (Figure 8.3).

The wood-carving buildings in Lu Village, like many of the buildings built in the Ming and Qing Dynasties, have gone through turbulent times. However, due to the geographical location of Huizhou remote in mountainous area, villages there almost completely secured the glorious architectural style from destruction. Therefore, they have a very high historical value and artistic value.

The wood-carving buildings are formed by seven residences, including Zhicheng Hall (Figure 8.4), Siji Hall, Sicheng Hall and so on. The seven residences together in Lu Village are known as the best Chinese wood-carving buildings. Because during the Ming and Qing Dynasties, the hierarchy of building residences was very strict, Huizhou merchants could build luxury, details such as wood-carving decoration only inside the residence.



Figure 8.4: Zhicheng Hall (sources: “Zhicheng Hall”, Aug., 29, 2012

<http://act3.news.qq.com/7454/work/show-id-13768.html>

The seven residences are separated but at the same time can be connected by doors and alleys. This arrangement not only ensures the privacy of each residence, but also increases the communication of the family members.

8.3.3 Current Living Conditions

Most of the residents living in Lu Village now are elderly people, as the young generation prefers to live in towns. The old generation did not want to move out because they have spent their whole life in the village and they are emotionally attached to the old houses.

With the deepening of the Household Registration System Reform, the implementation of Population Migration Policy and the management system of the floating population, there are fewer restrictions on rural population moving into the city. Thus, young labors in the countryside immigrate into cities one after another. Chizhou City and Huangshan City, which are located in the south of Anhui Province, form the “southern out-migration area”, are the main cities of the migration out from Lu Village⁸⁰ (Figure8.5).

As a result, people who still stay in the village are farmers and elders who cannot survive in the city. With the outflow of population, Lu Village is on the wane. In the process of urbanization, population decline is inevitable in old village, which causes considerable negative effects on the survival and development of them.

While I find the precious architectural and historical value of Lu Village significant, I also discovered many problems there—today, people's living environment is not like the poetic way described in old books. The garden scenery which used to be praised has become rare, the importance of the earlier halls has declined because of the multifamily living conditions, the indoor areas

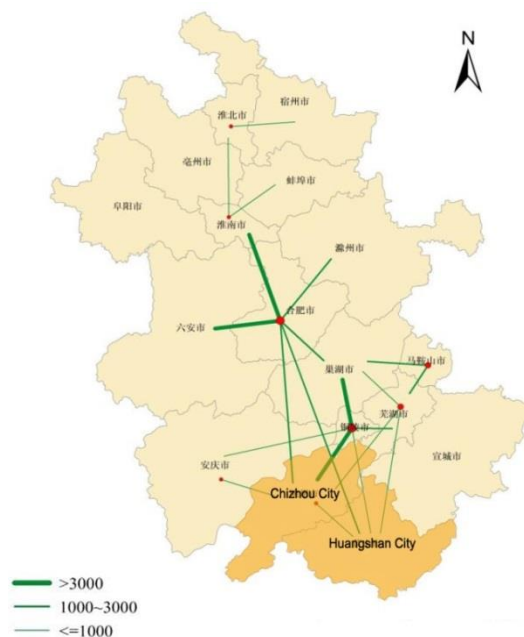


Figure 8.5: Migration flow diagram of space in Anhui Province between 2007 and 2010 (Resource: draw according to Zhang, “安徽省内人口迁移的空间特征及其影响因素”,25)



Figure 8.6: Resident's life in wood-carving Buildings (sources: photo by Jiang Naibin 2013)

⁸⁰ Subei Zhang, “安徽省内人口迁移的空间特征及其影响因素”, *Economic geography* 05 (2013): 24.

are dark and lack good sanitation. My picture of Siji Hall shows the contradiction between tourists expectations and people's daily life (Figure 8.6). Also, because the main ancestral hall has been demolished, the villagers do not have a communal space to gather in.

First, the historical residences have been long neglected and are in disrepair with weak lighting, high humidity and bad sound insulation. These conditions cannot satisfy the requirements of modern living. Besides, affected by modern life, residents in Lu Village have great changes in their daily life. For example, modern household appliances, modern ways of life, the yearning and pursuit for modernism have all become motivations to change the relatively traditional living environment. As a result, the preservation of the old houses is threatened (Figure 8.7). Although the pattern of the ancient village is still retained, many historic buildings have been demolished or collapsed. What's more, new residences are constructed on the original old base, in a way that is not coordinated with the overall spirit of place.



Figure 8.7: Bad situation of residences in Lu Village (sources: photo by Jiang Naibin 2012, 2013)

Second, the original infrastructure in village does not meet the modern residents' life style. Some of the villagers still follow the traditional rural habits, for example, sewage discharges at will, garbage piled up at random and the free-range chickens and ducks, causing the overall health condition in Lu Village to decline. Except for the main tour routes, the environmental conditions in the rest of the village need plenty of improvement.

After the tour in Lu Village, I talked with the guide, knowing that there are still people living in wood-carved buildings which now used for tourism. According to her, the village will give the owners compensation for opening their houses to tourists, indicating that tourism brings certain economic benefits to the inhabitants. However, the initial aim of protection is considered not only as a new way to pursue benefits under the drive of economic interests, but also to improve the life style of the residents at large. In the protection of ancient villages, the latter has not attracted too much attention. There are villagers running restaurants and selling souvenirs in Lu Village, but there are very few customers. Villagers still live the same way as before, not directly benefiting from the emerging tourism.

8.2 Protection of Ancient Villages

8.2.1 Laws and Regulations for Preservation in Huizhou

In order to protect the residence in Huizhou, Amendments to the 'Anhui Provincial Regulations on the Preservation of Southern Anhui Ancient Residence' (安徽省皖南古民居保护条例) were adopted on June 26, 2004 by the 10th Session of the 10th Anhui Provincial Standing Committee of People's Congress, and went into effect on July 1, 2004.

The Anhui provincial government has considered the architectural protection as an important content of regional development strategy, to preserve and restore the architecture reflecting traditional Huizhou culture and the historical context. Encouragingly a number of ancient villages got effective protection, and have become the region's tourism resources. Huizhou Architecture provides an excellent teaching material for future generations, and contributes to the regional development.

Here is the content of 'Anhui Provincial Regulations on the Preservation of Southern Anhui Ancient Residence'⁸¹:

⁸¹ Anhui province people's congress, translated by Jiang Naibin 'Anhui Provincial Regulations on the Preservation of Southern Anhui Ancient Residence' (安徽省皖南古民居保护条例)

Chapter 1: General Provisions

Article1. Taking into consideration the province's actual conditions, these Regulations are formulated in accordance with the Cultural Relics preservation Law of People's Republic of China, in order to strengthen the preservation of Southern Anhui ancient folk residences and their roles in the construction of socialist material and spiritual civilization.

Article2. Southern Anhui ancient folk residences (hereinafter referred to as ancient folk residences), as far as the present regulations are concerned, includes civil buildings (folk residences, ancestral temples, memorial archways, book archives, storied buildings and those with platforms, pavilions, etc.) with historical, artistic and scientific value, which were built before 1911 and within the area of the province south to the Yangtze River.

Article3. Ancient folk residences are protected by laws. The ownership of collectively-owned or individually-owned ancient folk residences is protected by state laws.

Article4. People's governments at all levels are responsible for the preservation of the ancient folk residences within their respective administrative jurisdictions.

Article5. Administration departments concerning cultural relics at respective levels of people's governments are responsible for the supervision and administration of the preservation of the ancient folk residences within their respective administrative jurisdictions in accordance with the laws.

Article6. Administrative law-enforcing inspectors of cultural relics exercise the supervision and inspection of the ancient folk residences according to the laws.

Chapter 2 Preservation and Administration

Article7. People's governments at the county level and above shall embody a correct handling of the relationship between the preservation of the ancient folk residences and improvement of their conditions for living. To this end, plans on the preservation in the respective administrative jurisdictions shall be drawn and efforts shall be organized for implementation.

Article8. People's governments at all levels shall incorporate the preservation of ancient folk residences into urban and rural development plans; administration department concerning development and cultural relics shall ensure preservation measures are taken.

Article9. World heritage sites, famous historical and cultural cities (communities, towns or villages) and national and provincial cultural relics preservation sites, whose main bodies are made up of ancient folk residences, shall form specific preservation organizations and be assigned with persons-in-charge.

Article10. People's Government at county (city or district) levels shall be responsible for the leadership and organization of the general surveys of ancient folk residences in their respective administrative jurisdictions. Administration departments concerning cultural relics on county (city or district) levels are responsible for the establishment of archives of ancient folk residences.

Article11. People's government at various levels shall grade each cultural relics preservation site's level according to its historical, artistic and scientific value.

Article12. People's government at various levels shall strengthen the preservation of the environment and features of world heritage sites, famous historical and cultural cities (communities, towns or villages) whose main bodies are made up of ancient folk residences.

Project constructions within the construction-restricted area inside a preservation site shall not destroy its historical features; according to the preservation site's level, project designs and plans shall apply for the acknowledgment of the respective administration department concerning cultural relics and final approval from planning department concerning urban and rural development.

The approval procedures for newly built or rebuilt or expanded engineering projects in villages where ancient folk residences abound shall ask for the acknowledgment of the administration department concerning cultural relics of that county (city or district).

Article13. With regard to the ancient folk residences whose preservation cannot be retained on its original site, relocation may be applied with approval from the government, in order to facilitate preservation.

Article14. The owners and users of ancient folk residences shall be responsible for the fire control safety of the building, adopt necessary fire fighting equipment and accept the inspection and guidance of public security fire control institutions.

Article15. It is strictly prohibited to smuggle, steal or illegally trade constructional elements of ancient folk residences and accessory cultural relics.

Chapter 3 Maintenance and Utilization

Article16. People's governments at all levels are responsible for the maintenance of

preservation sites within their respective administrative jurisdictions.

Article17. The maintenance of ancient folk residences shall be conducted under the principle of keeping its original state.

The design and construction entities shall be appropriately qualified; they can conduct the design and construction on preservation sites only after getting approval from administration department concerning cultural relics.

Article18. The owners and users of ancient folk residences are responsible for the maintenance of the building. If the maintenance cost is indeed unaffordable, local people's government can provide appropriate subsidies according to the preservation level.

Article19. State-owned ancient folk residences that has been qualified as preservation sites generally can only be used as museum, storage facility or tourist site; if other uses are truly necessary, the administration department concerning cultural relics of people's government is responsible for the qualification and promulgation , who shall ask for the acknowledgment from the people's government of the next higher level before approving the quest; if the site is designated to be protected at the national level, the provincial people's government shall ask for approval from the State Council for the request for other uses . The request for other uses for state-owned ancient folk residences that has not been qualified as preservation sites shall be submitted to the administration department concerning cultural relics of people's government on county (city or district) level.

Non state-owned ancient folk residences preservation sites and the alternation of usage shall be reported to the administration department concerning cultural relics of people's government on appropriate level; if repair work is financially aided by local people's government, it shall be reported to the administration department concerning cultural relics of people's government on appropriate level for approval.

Article20. The state encourages and supports legal participation in the protection, maintenance, exploitation and utilization of ancient folk residences by both domestic and overseas organizations or individuals

Article 21. Any destructive usage of ancient folk residences is prohibited.

Administration department concerning cultural relics of people's government at and above county level shall strengthen the guidance and supervision of the exploitation and utilization of ancient folk residences.

8.2.2 Protection Methods

Huizhou architecture, as an important representation of Huizhou culture, has a unique position in the Chinese architectural history and culture. However, Lu Village, like many other ancient villages, is facing unprecedented challenges due to the current influence by globalization and urbanization. Therefore, it is important to find out the right strategy to protect and develop Lu Village before it is too late. If there are no clear scientific and reasonable protection methods, it will seriously affect the protection of the ancient village. According to Wu Liangyong in his book 'The old city of Beijing and its Juer Hutong neighbourhood' (北京旧称与菊儿胡同), there are mainly three ways of protecting an old building⁸²:

1. **Conservation**, meaning to keep the existing form and barely make any changes to maintain the existing building.
2. **Rehabilitation**, meaning to make use of the existing environment, and normally only make partial adjustment or small changes on the existing building.
3. **Redevelopment**, meaning to completely eliminate some parts of the current environment, to design new spaces, taking new measures to improve environmental quality.

1. Conservation

Conservation, in other words, is to restore an old building in a way that maintains the authenticity of architecture. Authenticity is an ancient concept of ever-changing meaning, functions, and criteria. The word authentic conflates Greek and Latin terms for authoritative and original. Through late medieval times, authority and originality were entitled to credence, respect, and obedience.⁸³ Now, the word concerns the truthfulness of origins, attributions, commitments, sincerity, devotion, and intentions.

The strategy of conservation is the most common protection method, which includes both the preservation of architecture and the protection of the historical context and

⁸² Liangyong Wu, 北京旧称与菊儿胡同, (Beijing: China Architecture & Building Press, 1994): 50.

⁸³ David Lowenthal. "Authenticity: Rock of Faith or Quicksand Quagmire?" The Getty Conversation Institute.

<http://www.getty.edu/>

environment. The specific way is to repair and maintain the whole village in accordance with the original construction period or the best period in history.

Most traditional Chinese architecture has wooden structure, which determines the differences between the architectural heritage preservation in China when compared to countries with mainly masonry tradition. The lifetime of a timber building is shorter and there has been more repairs in its history than that of a building made of more enduring materials. Therefore, Huizhou ancient villages need to be considered from two perspectives. First, both masonry and wooden members must be repaired authentically, Repair the part of masonry as old, maintaining the original style and features. Also, the wooden bearing system and the decoration should be regularly repaired. Second, the white walls and black tiles of the residences, together with the landscape and built environment must be preserved. Therefore, the key to save the authenticity of villages in Huizhou is to keep the organic relations between ancient houses and the surrounding environment.

2. Rehabilitation and Redevelopment

The concept of “adaptation” in architectural preservation was put forward in 1979 in The Burra Charter in Australia by Australia ICOMOS (International Council on Monuments and Sites). It refers to the rehabilitation and redevelopment on the original building to adapt to the new function. This forms a new method for the use of architectural heritage, which is no longer just about retaining but to find the proper new use for the old buildings without weakening the cultural significance and the spirits of places. Therefore, it was encouraged and spread in Australia.

This adaptive reuse method has been popular around the world for many years. But there are very few cases in China. In addition, the theoretical basis of this method has not yet been well established, meaning that there have few guidelines for its practice. At present, a large number of old buildings that have intangible cultural heritage are waiting to be reused, or will be relentlessly demolished.

Lu Village is facing the same problem than many other places in China of how to deal with the old buildings. By replacing the original function, and at the same time, preserving and reproducing the cultural value and spirit of the place, we can create

new value to the old buildings. This can also bring new economic and even cultural benefits for the society. To achieve this goal, rehabilitation and redevelopment of buildings and their environment should meet the residents' and the visitors' needs. Moreover, special attentions should be paid to the principles discussed in section 1 to preserve both the intangible and intangible features of the village. This is particularly important in the preservation of old buildings and in the design of adaptive reuse or new constructions. Thereby, we can improve residents' living conditions and coordinate new rural construction of ancient villages with Huizhou culture.

8.2.3 Protection Cases Studies

1. Conservation: Lijiang Pattern

"Lijiang pattern" is the model of harmonious development between effective management of world cultural heritage and tourism development. This model named after the conservation of Lijiang Village in Yunnan province, is based on the method of preserving the old in a way that maintains the authenticity of architecture. It provides an effective protection method for historical towns and villages under the threat of tourism and urban modernization (Figure 8.8).



Figure 8.8: Lijiang Village (sources: "Lijiang Village", Aug. 28, 2012
http://blog.sina.cn/dpool/blog/s/blog_4181021801012sf7.html

Lijiang inhabits more than 6200 households, of whom most are Nakhi people. As a world famous tourist area, Lijiang Village combines nature with historical and ethnic culture. After a magnitude 7 earthquake, on February 3, 1996, , Lijiang Village needed repairs to protect the ancient city of historical heritage and artistic value. Especially since December 1997, when Lijiang was registered on the UNESCO World Heritage List, conservation of the old town has been carried out.

As for the difficulty of providing modern amenities and preserving old buildings, the strategy of partition construction was chosen in Lijiang, which means to keep the original village and at the same time build a new town. If residents don't want to live in the old village, they have a second choice. The new district is modeled on the original typology of the old area, which is courtyard house (Figure 8.9), as that kind of layout is the best match for the life habits of the local people.

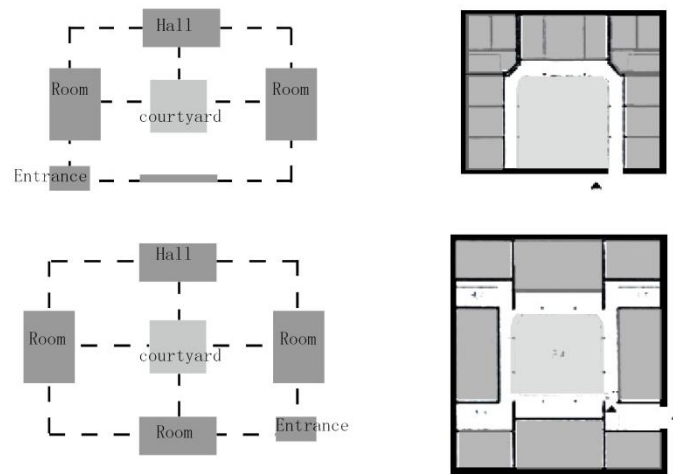


Figure 8.9: Courtyard house in Lijiang Village and its sources: Jie Fang, “云南传统民居平面布局比较研究”, Master diss., Kunming University of Science and Technology, 2012; notes added by Jiang Naibin 2014

Economically speaking, Lijiang adjusts financial structure from small-scale farming economy to tourism economy. Guided tourism development with regional planning, gradually changed from sightseeing tourism to ecological tourism and cultural tourism, in order to highlight its cultural advantages. As a result, the number of tourists and tourism revenue in Lijiang has risen rapidly, increasing from 1.2 million in 1995 to 3.21 million in 2001.

The effect of Lijiang pattern, led by the development of its tourism economy, has improved the society and protected the ancient village. However, in a sense, only the physical form of the ancient village remains, while the original life style was not retained. Local residents move out because of the commercial interests, residences become shops and inns, and the ancient village has become a commercial filmset.

2. Rehabilitation and Redevelopment: Shanghai Xintiandi Parttern

Shanghai Xintiandi is a different model of historical district protection and renovation (Figure 8.10), which is rather similar to the protection of some hutong (ally) areas in

Beijing. Xintiandi consists of Shikumen (literally "stone gate"), which is acknowledged as the residential cultural symbol of Shanghai. Shikumen combines traditional courtyard house typology from south of the Changjiang River with the simple style of the row houses in the west. Therefore, it is neither any kind of Chinese traditional residence nor interpretation of the western building but unique to Xintiandi, reflecting Shanghai culture. Xintiandi is culturally important also because the first meeting of nation congress of CPC took place there.



Figure 8.10: Shanghai Xintiandi (sources: "Shanghai Xintiandi",
<http://www.shuionland.com/sol/tabid/155/Default.aspx>)

Xintiandi is a representative of adaptive reuse in keeping traditional form but changing the original function, incorporating the historical culture and modern thoughts.

The rehabilitation and redevelopment of the historical district of Xintiandi also attracted real estate development in the area. The investment of foreign capital has

been instrumental in the continuation of the preservation of this historical district. On the other hand, the design of Xintiandi has also been criticized, because some of the new functions, such as restaurants, require large spaces that residential Shikumen did not provide. As a result, only facades were preserved in some cases, which many historic preservation is despise and call facadism.

In general, the development and construction of a historic district should obey the rules of strictly protecting the original character and spatial pattern of the area. Moreover, the rehabilitation and redevelopment of the surrounding buildings must be conducted with respect for the historic context. This can be achieved, for example, by integrating the traditional streetscape and its scale with the architecture of new buildings in creating harmonious environment, with the preservation of old buildings.

8.3 Development Needs in Lu Village

8.3.1 Survey among Villagers

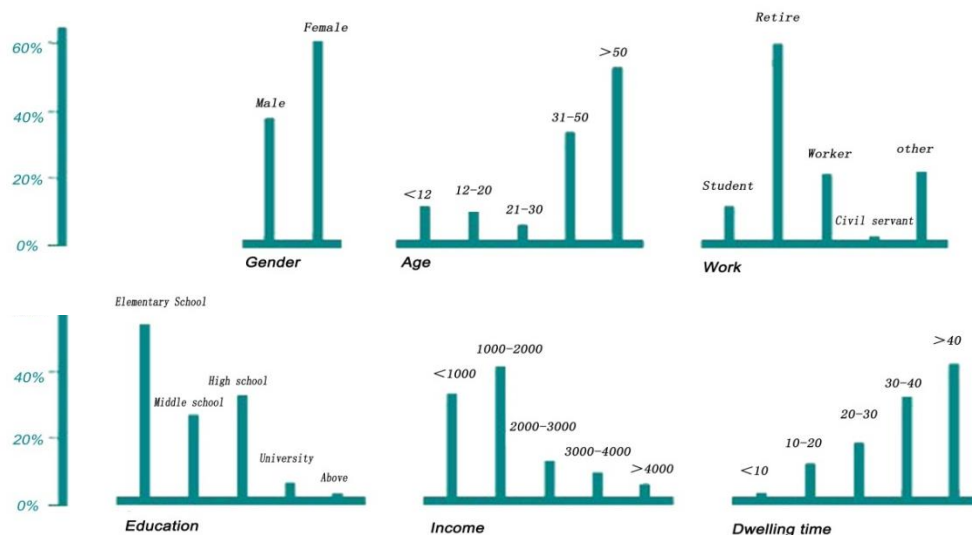


Figure 9.11: Questionnaire (sources: draw by Jiang Naibin 2014)

In 2003, as the teaching assistant of a studio in Shanghai University, we conducted a questionnaire in Lu Village (Figure 8.11). We found out that the people who still live in Lu Village are mostly elderly people and female; many have lived there for more than 30 years. The residents don't have high education, as most of them have only

completed elementary school. As for income, the average level is 1000 to 2000 RMB a month (ca.160-320 US\$).



Figure 8.12: Questionnaire (sources: draw by Jiang Naibin 2014)

In order to attain more qualitative data to better understand the context, we also interviewed about 30 residences to find out their awareness of buildings, culture and hopes for future development (Figure 8.12). The following points are the outcome of interviews:

1. The residents have certain common sense approach about protecting historical buildings. Only a small proportion of them think that old buildings should be demolished in order to deal with the contradiction between tradition and modernity. Most of them consider rehabilitation and redevelopment as the main strategy of future development of historical buildings.
2. The residents don't have much knowledge about the wood-carving buildings and culture. The lack of awareness would cause improper behavior when it comes to the planning of the village or the design of a building.
3. There are no public spaces or entertainment facilities for local residents. As a result, they are dissatisfied with their living conditions, according to the figure, more than half of them are not satisfied with the existing facilities. The figure shows their strong aspiration for public facilities and green space.
4. As the future strategy of development, people hope to improve their living standard through the development of tourism and commerce; the percentage is respectively 50% and 30%.

8.3.2 Suggestions for Development

1. Combination of Protection and Development

Lu Village and its wood-carving buildings are the materialization of local culture. Therefore, reflections of history as well as protection of tradition and culture are significant in the future development of Lu Village. This does not, however, mean that Lu Village should be kept intact. The buildings or facilities which are outdated and do not conform to the requirements of modern life must be resolutely rejected if they are not historically valuable buildings, like wood-carving buildings. Only through reform can Lu Village have new life. Hence, the right strategy is to combine tradition and modern under the guidance of laws and regulations, creating an environment to integrate traditional culture, geographical characteristics and modern requirements.

The key to success is to find the harmonious relationship between past, present and future, by exploring the tangible and intangible characteristics of Lu Village. Therefore, the rehabilitation and redevelopment plan of Lu Village in the next chapter is based on the discussion on Huizhou in general (section1) and special features of Lu Village in order to preserve old when appropriate to design new in accordance to the spirit of place, and to improve the living conditions which ensures life of future generation.

2. Combination of Protection and Tourism

Under the current social and economic environment in China, tourism has become the most commonly used strategy and almost the only feasible strategy for ancient villages to recover economically and protect cultural heritage⁸⁴. Therefore, correspondingly, there are potential advantages in preserving traditional architectural culture of Lu Village as the tourism resource. Let protection promote tourism, at the same time, let tourism promote protection.

Through small-scale development and promotion of advanced and experiential tourism, we can adapt to the public's strong interest in the affluent history and culture. This would stimulate economic development of Lu village by tourism which,

⁸⁴ Zhihua Chen, 新叶村, Shijiazhuang: hebei education publishing house, 2003.

in turn, provides the villagers with a better life. As a result, they will become the main force to protect the precious legacy of human culture. This way we can achieve the win-win between government, villagers, investors and tourists.

3. The Inheritance and Update of Traditional Culture

Traditional culture in Lu Village has rich cultural significance and meaning, which is an important part of Huizhou culture. It includes the traditional merchant culture in Huizhou, Confucian ethics and clan customs, the architectural culture represented by wood-carving buildings and many forms of folk tradition, such as drama and other performance. For example, Lu Village has a traditional Lantern Festival every year, exhibiting dragon lanterns, lion lanterns, phoenix lanterns and so on. As some of this cultural heritage has already been lost, it is necessary to discover and support the culture, including architecture and landscape.

Therefore, local government bodies should include the preservation of local traditional handicraft art and folk customs into the social development plan (Figure 8.13). This could include traditional culture research center, to collect, sort and keep excellent works of art, to cultivate art talents.



Figure 8.13: Handicraft art (sources: photp by Jiang Naibin 2012)

4. Improve Residential Environment and Infrastructure

As the other ancient villagers, residents in Lu Village now mostly are elderly people and children. Walking in the streets, one can see old women wash clothes in the river and see old men sitting by the river (Figure 8.14). Their daily life is simple, but could be improved by public spaces and modern facilities. Therefore, the highest priority for development of Lu Village is adding new functions, such as a community center

with a library, to activate the village and bring new prospects to residents. Additional, public space should also be increased in Lu Village in order to create a communicative space for people.



Figure 8.14: Residents' life (sources: photo by Jiang Naibin 2013)

5. Encourage the Public Participation

The protection and utilization of ancient villages often represents the top-down government behavior.⁸⁵ However, villagers are the ones who should be the main force for protection and utilization. Therefore, the best strategy to protect Lu Villages is to seek the understanding from the residents and let them actively participate in the protection activities. This would make the residents realize that only by protecting these historical features and ancient buildings can they sustain their historical and cultural resources as well as their life style.

Training is necessary, too, to make the residents realize what is right protective method, what is destructive. Mobilizing them to educate and supervise tourists, in turn would increase their responsibility to protect their environment, to take ownership of the development of Lu Village, and to empower them in preserving it to the future generations.

⁸⁵ Yong Zhao and Zhongzhao Luo, 历史文化村镇的保护与发展, Beijing: chemical industry press.2005.

Chapter 9 Guidelines for Lu Village Planning

9.1 Development Orientation

9.1.1 Development of Ecotourism

Ecotourism is a form of tourism that typically involves travel to destinations where flora, fauna, and cultural heritage are the primary attractions. Its intension is to have a low-impact on environment and to be a small scale alternative to standard commercial mass tourism. Generally, ecotourism puts emphasis on socially responsible travel, personal growth, and environmental sustainability, trying to benefit the development of economic and local communities, to foster respect for cultures. Since the 1980s ecotourism has been considered a critical endeavor by environmentalists, so that future generations may experience destinations relatively untouched by human intervention.⁸⁶

There are numerous ancient villages in southern Anhui Province with similar tourism characteristics. If a tourist site tries to exploit the villages in a way that follows the precedents of commercial tourism, it would probably fail to stand out in a tourism market with fierce competitions. Therefore, the healthy development of tourism of Lu Village can be achieved only if transitions of its operation modes and features are made so that the village can offer something others don't. To be specific, it should take advantage of its wood-carving buildings to expand ecotourism.

As ecotourism emphasizes the central of number of tourists, it is a sustainable idea for small and sensitive places. The development planning of Lu Village should, thus, be devoid of large exploitation programs, which will only bring destruction to the resources of ancient village, especially the natural sceneries, and make the village over-crowded. Mass tourism would also impact villagers' normal lifestyle and cause inconvenience for them.

The purpose of ecotourism is to preserve integrity of the natural and cultural

⁸⁶ Martha Honey, *Ecotourism and Sustainable Development: Who Owns Paradise?* (Washington, DC: Island Press, 2008):33.

ecological systems and leave the tourist with an impression of uniqueness and primitiveness. This new tourism mode doesn't mean simple display of Lu Village, but provides in-depth exploitations of the historical context of its residence complex. Thus its innate charms will be displayed via the culture of Huizhou folk residences and activities.

In addition, more experiential and educational features, rather than entertainment and sightseeing, should be instilled during the progress of development. Ancestral halls and wood-carving buildings can make major contribution to the demonstration of traditional culture of Lu Village. The restoration of traditional pedestrian streets, along which handicraft shops and traditional delicacies stands are included, not just a display of traditional commerce, but also a continuance of a lifestyle that makes people experience the essence of traditional Huizhou culture.

9.1.2 Improvement of the Living Conditions

Living was, is and will be the major function of Lu Village. Preservation should not involve the relocation of villagers to impose a still museum display. Instead, it should focus on the actual environment and community in which people live. Therefore, when preserving Lu Village and developing tourism, it is important to keep the community stable and villagers' life normal, maintain their tradition and improve their living standards, in order to propose the best practice for the preservation of ancient villages.

Nearly 80% of the ancient residences in Lu Village are still in use today. Hence, the improvement of living conditions should involve the improvement of infrastructure and living conditions of traditional residences. In addition to adopting a differentiated preservation according to the levels of concern of the ancient villages, interior improvement can be applied to most buildings, without changing their historical character, in order to satisfy the needs for lighting, ventilation, insulation and hygiene.

Furthermore, public facilities shall be built to make villagers' life more enjoyable. Thereby, local tourism and living conditions are developed simultaneously.

9.1.3 Types of Potential Users

Under the principles of ecotourism, development of Lu Village shall aim at those tourists with environmental and cultural protection awareness. As the potential users in Lu Village fall into four categories, shown as follows, the needs of each type should be satisfied to maximize the investment.

1. Ordinary Ecotourists

People in this group are attracted by the picturesque sceneries and unique architecture in Huizhou. Normally, they will travel through all the famous villages and tourist sites in Huizhou. So their stay in Lu Village will typically last 1-5 days.

2. Professionals

The ancient residence and wood-carving buildings in Lu Village are a manifestation of past culture and artistry, and are of great aesthetic and artistic values. A walk through the village can trigger people's inspiration. Therefore, the resources of rich traditional culture in Lu Village shall be fully exploited to attract more scholars and professionals, such as artists, photographers, writers, researchers and experts in Huizhou culture and wood-carving buildings. They will either stay temporarily or settle down, making Lu Village a center for artistic creation. And the cultural taste of the village and ancient residences are thus enhanced.

3. Students in Specific Programs

The natural sceneries in Huizhou are gorgeous, and numerous ancient residences can be found here. Huizhou residence, characterized by white walls, black tiles and Matou walls, has attracted many students from architecture and art academies to practice drawing, which mainly involve architecture sketches and water color paintings (Figure9.1). The main bases for drawing practice are located in Hong Village and Xidi Village, both of which are world cultural relics. In 2008, the author, as a sophomore, participating in a drawing practice in Hong Village organized by the university. As there were about ten other universities that had arranged the same sketching program at that time, the flow of students plus tourists made the village overcrowded. This phenomenon has immense impact on the environment of Hong Village and Xidi Village, and also leads to the imbalanced economic development in

Huizhou.

In addition, some architecture academies, take Shanghai University for example, have set up architecture studio courses aimed at designing and adaptation for the villages and residence in Huizhou. 2012-2013, the author was honorably appointed as an assistant in the designing studio of Shanghai University for Lu Village, and traveled to Huizhou to undertake surveys and research along with students.

Due to the crowded conditions in the other ancient villages in Huizhou, Lu Village can establish a base for sketching by attracting more student to stay and study in Lu Village instead.



Figure 9.1 : Students' sketches and water color paintings (sources: " Sketches in Huizhou", April,26, 2011
<http://blog.artron.net/space.php?uid=210243&do=blog&id=746313>)

4. Villagers

As villagers will still be the main users of Lu Village's facilities, their needs should be taken into consideration. Moreover, the presence of tourists and students can stimulate the economic growth of Lu Village and improve villagers' life, while the visit or long-term residence of artists, researchers and experts contribute to the betterment of its environment.

10.1.4 New Functions

As different users require different services and facilities, and those need to be identified according to the four types of potential users.

1. Ordinary Ecotourists

In terms of the development of tourism, basic facilities, such as shops, accommodation and restaurants, are what tourists first pay attention to. Therefore, Lu Village can attract more tourists by establishing traditional commercial pedestrian streets, where vendors of local handicraft and delicacies can inherit the essence and charm of Huizhou culture. Accommodation with local character should also be built, which embodies the unique characteristics of Huizhou residences, providing the cultural experiences they came for.

In addition, public spaces, like plazas, should be introduced to provide tourists with space to rest in a small and crowded village.

2. Professionals

Artists, researchers and experts also demand board and lodging. In addition, a Huizhou Research Center should be established in Lu Village, where they can carry out their research on Huizhou folk culture, folk residences, ancestral halls and wood-carving buildings. Moreover, specific studios or workshops can be built for them, which are necessary for their artistic creation, research and daily life.

3. Students in Specific Programs

2012-2013, the author accompanied the students from Shanghai University to conduct survey and research in Lu Village. But due to the interpretations of infrastructures in Lu Village, we had to live in Hong Village and commute on daily basis to do the research, which causes immense inconvenience. Therefore, Lu Village could attract the attention of major universities and host more students, if a Sketch and Research Center would be established along with ancillary facilities, for example, shops, accommodation and restaurants.

Additionally, the establishment of a Huizhou Research Center can also be one of the priorities for development, in order to make the students more interested in and familiarized with Huizhou culture.

4. Villagers

Villagers' needs are different from those of the outsiders. The infrastructure of Lu Village must be constructed to meet villagers' daily needs, while the development for

the tourists, researchers and students, in turn, improves the living standards of permanent residents.

Firstly, facilities like a community center with a library must be built, where villagers can gather for recreation and study. Secondly, the establishment of public space should be built, in order to facilitate communication between villagers and interaction between them and the outsiders.

In summary, according to the needs of different types of tourists, new facilities and functions required in Lu Village are commerce section, accommodation, restaurants, public space, Huizhou Research Center, studio/workshop and Sketch and Research Center, and as for villagers, community center, community library and public space.

9.2 Development Strategy

9.2.1 Village Layout: Oneness of Nature and Human

Built nearly 200 years ago, Lu Village has taken advantage of its natural surroundings by expanding along the river, with its back against the mountain. It has developed a network of streets and alleys amongst various residences, forming an integration of nature and architecture (Figure9.2). Therefore, natural environment is an essential component of the historical scenery, and gives birth to the unique lifestyles and manners in Huizhou. The comfortable living environment of Lu Village is facilitated by



Figure 9.2: Integration of nature and architecture in Lu Village (sources: “Lu Village” last modified Feb. 21, 2012. <http://www.colourhs.com/html/yingrenfengcai/jingdian/2010/0916/2147.html>)

its siting, and is characterized by landscape influenced by the theories of Feng Shui, which is an indispensable part of the village. Thus, the protection of natural environment should be one of the priorities concerning the preservation of ancient residences in Lu Village.

Integrated preservation of natural landscape shall be arranged, in order to ensure that the external environment and the village are in harmony, by strengthening the relationship between nature and village. Also, the improvements of the village shall be re-adjusted, without disrupting its eco-environment and overall features, in order to manifest the traditional concept of "oneness of the nature and human". The integrity and authenticity of the pattern and space form of the natural sceneries provide the prerequisite for ecotourism.

The preservation of the authenticity involves all the elements composing the village environment. To be specific, they are the vegetation on surrounding mountains, the water system (Xiamen Stream and Qianjie Stream), village morphology, spatial layout and pattern, traditional streetscape, architecture, sewers, pavings, wood carvings and stone carvings.

9.2.2 Village Morphology: Spirit of Place



Figure 9.3 Unique spirits of place (source: Photo by Jiang Naibin 2012)

Huizhou residences, whose architectural design and spatial scale creates a unique perception of architectural forms that can elicit the psychological resonance in

people. The overall characteristic of Lu Village is the impression of its physical form that it leaves on people, i.e. its exterior pattern and image. The recognizability of skylines, including its Matou wall, white walls and black tiles and street space are all typical examples with unique spirits of place (Figure9.3).

Streetscape, a main component of Lu Village and its public spaces, comprises of a multifunctional network of spatial activities, and it reflects villagers' mentality and the historical character of the village. The architectural information of alley space includes its scale, surface and paving.

As the systematic streetscape of Lu Village was developed along with the growth of the village over time, it encompasses different planning concepts, artistic designs, construction techniques and materials from different eras. Consequently, the preservation of alley space will mainly involve its original street systems, e.g. its width, direction, styles and historical character.

As Lu Village is not big in size, most of its area is accessible on foot. In the process of tourism development, walking tours can be arranged inside the village, while on the outside, improvement on automobile traffic capacity must be made, by constructing new roads without disrupting the village space (Figure 9.4).

In addition, unauthorized construction and storage on the streets space must be cleared in order to maintain its original characters (Figure9.5); repair and maintenance shall be applied where damage is identified, by using

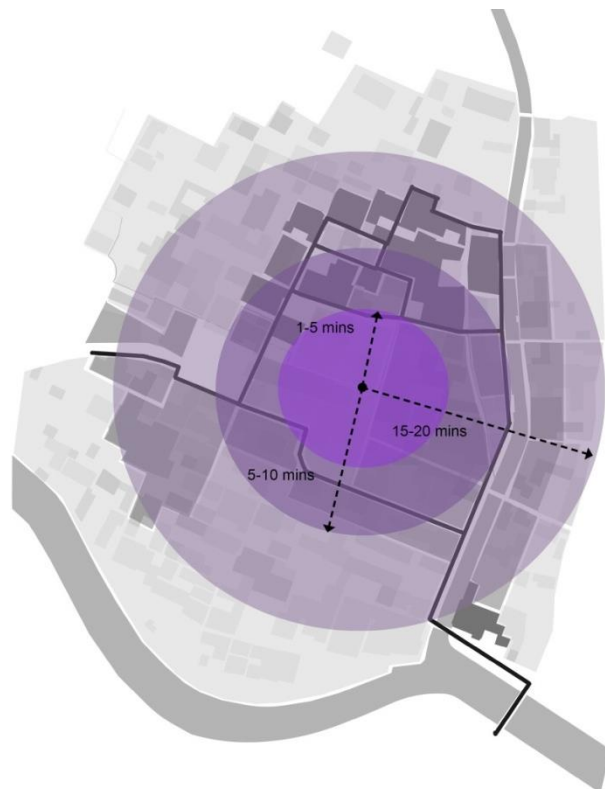


Figure 9.4 Walking accessibility of Lu Village (source: Draw by Jiang Naibin 2014)

appropriate materials to restore its former aspect. Lastly, a underground sewerage system must be built so that domestic waste will not pollute and disturb the streets and streams; electricity cords and communication cables shall also be buried to avoid the chaos caused by poor wiring.



Figure 9.5 Unauthorized construction and storage on the streets (source: Draw by Jiang Naibin 2014)

9.2.3 Village Center: Ancestral Hall

Ancestral halls, the most magnificent architecture, are constructed in every ancient village in Huizhou. They are owned by the whole clan or one particular branch, and had great social significance in the past. As the ancestral tablets are placed within, the ancestral halls are thus religious and sacred places. On the outside, there is always a moderate square, which served as the "village center" in the old days. The location of ancestral halls are carefully chosen, and it is the "backbone" that provides cohesion for the compact community, in terms of its construction sites and decorations.



Figure 9.6 Lu Village plaza (source: Draw by Jiang Naibin 2014)

Survey has shown that the ancestral hall of Lu Village was at the boundary of the village. As was stated before, most of the marginal ancestral halls are principal halls, which, with their big squares in front of them, can host hundreds of people. But as the village suffered damaged in history, its ancestral hall was finally torn down,

leaving a plaza of about 1,600 m² (Figure 9.6).

In order to revitalize Lu Village and restore the center for public activity space, the author proposes that, learning from the examples of the ancestral halls, turn the clearing into the center along the tour route, where facilities like restaurants and hotels can be built, forming a public activity space with village characteristics.

At the same time, a unique space can also be created to introduce the cultural richness of folk customs, folk residences and ancestral halls, enhancing the cultural connotation and tourism value of Lu Village.

9.3 Master Plan

9.3.1 Tour Route

The road system in Lu Village is quite confusing, and people are very likely to get lost (Figure 9.7). Apart from the streams of the village, there are no other landmarks or roads that can be used for orientation. Therefore, it is necessary to make rational planning on the tour routes, by building more prominent roads.

As wood-carving buildings are all crowded in one spot, other places in Lu Village are not as worth visiting. Actually, it only takes about 30 minutes to finish the tour but there are no places for the tourists to stop and rest on the route. When planning the tour routes, it is important to consider adding more interesting sites and activities which make the tourists stay longer.

Consequently, in the development of tourism, emphasis should be laid upon sites with historical and cultural significance — to be specific, the wood-carving buildings,



Figure 9.7 Existing road system in Lu Village
(source: Draw by Jiang Naibin 2014)

including Zhicheng Hall, Siji Hall, Sicheng Hall, etc., and make this area the center of the tour route. The development of service sections should also be considered, which involves the establishment of infrastructure along the tour route.

Considering all the previous factors, the following points should be examined in the planning of tour routes in Lu Village:

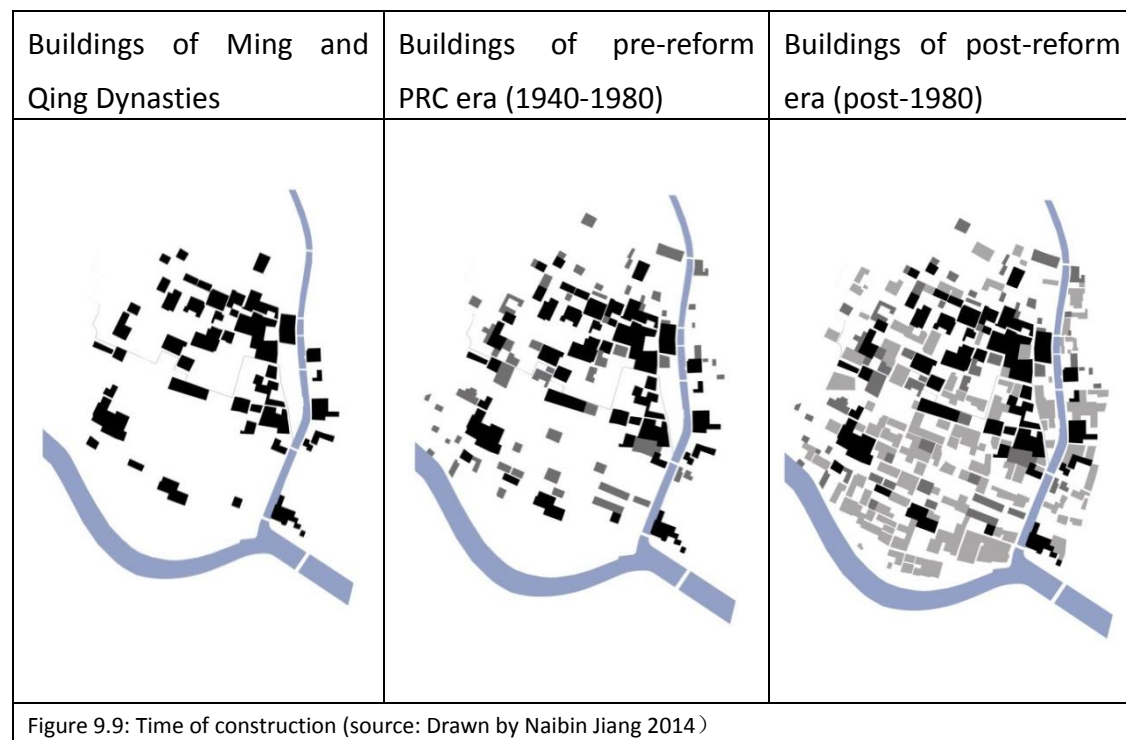
1. Lu Village should take advantage of the wood-carving buildings as tourism attraction, making it the center of the whole route.
2. Tourism infrastructures, such as drama stages, museums, research centers and pedestrian streets, can be built in addition to the existing sites, thus extending tourists' visit.
3. Public spaces, such as plazas and smaller openings, can be introduced for tourists to rest and communicate with each other, as well as with the villagers, these open areas also provide spaces for cultural activities, such as performances and festivals.
4. The tour route should be designed as a loop, on which each functional facilities and tourist site are located, preventing the overlap of tour routes.

Based on these strategies, the author optimized the tour route as follows. (Figure9.8)



Figure 9.8 Tour route in Lu Village. (left) existing tour route. (right) proposed tour route(source: Draw by Jiang Naibin 2014)

9.3.2 Building Classification



In Lu Village, there are buildings dating back to Ming Dynasty. In terms of the time of construction, the buildings are classified into three categories (Figure9.9): Ming and Qing Dynasties, pre-reform PRC era (1940-1980), and post-reform era (post-1980).

In the process of preservation and development of the architecture in Lu Village, the values of each building must be identified in terms of its construction, layout and environment. In this sense, the buildings in Lu Village can be categorized into those for conservation, preservation, adaptation and demolition (Figure9.10). Therefore, differentiated preservation and restoration methods are applied to different buildings.

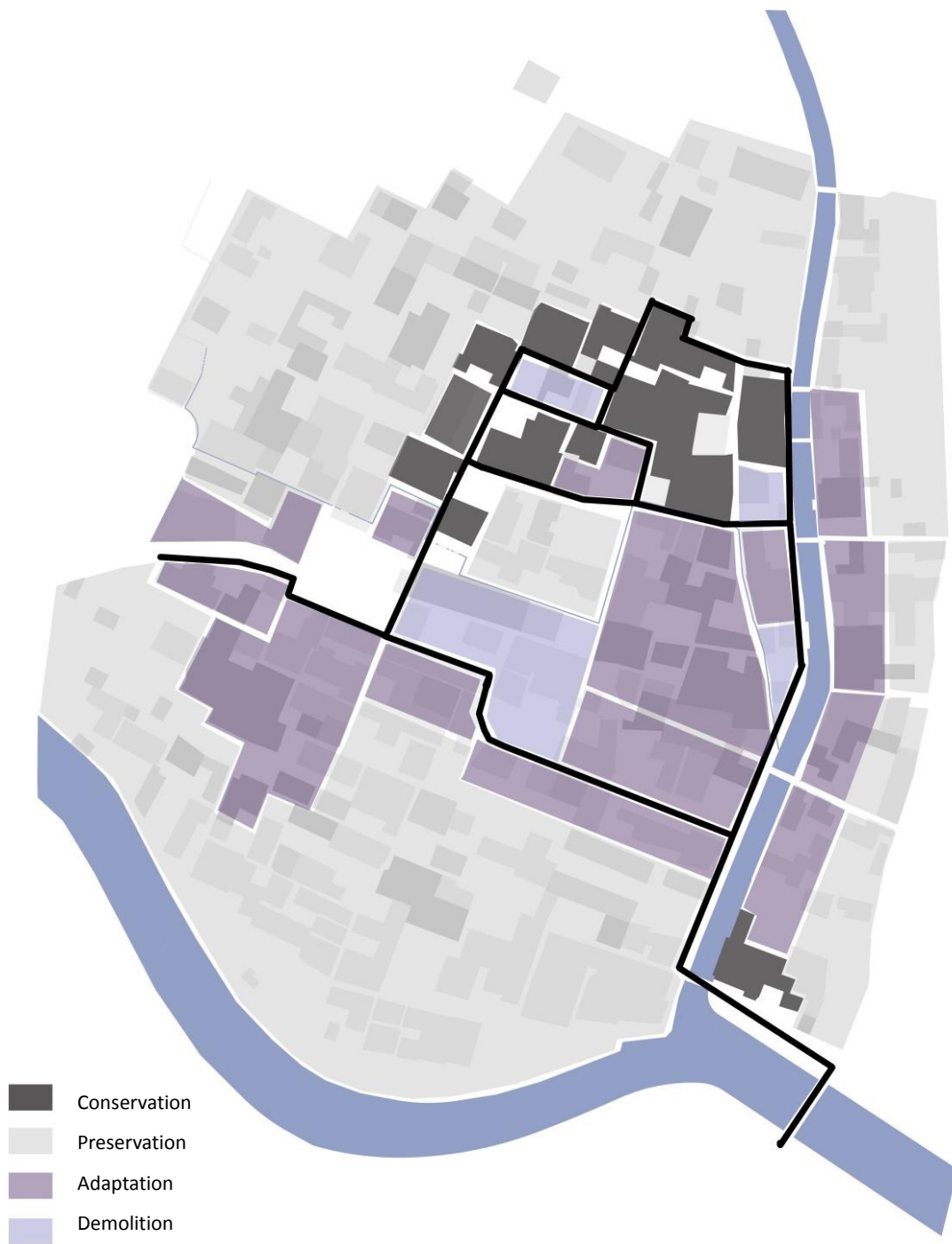


Figure 9.10: Proposed building classification in Lu Village(sources: draw by Jiang Naibin 2014)

1. Conservation

Buildings for conservation are those with historical significance, specifically the wood-carving buildings, including Zhicheng Hall, Siji Hall, Sicheng Hall and so on (Figure 9.11).

In core conservation areas, architecture and streets are mainly involved, via the method of maintaining their historical character reflecting each building era, in order to protect the unique characteristics of Huizhou's architectural space and



Figure 9.11: Buildings for conservation (sources: draw by Jiang Naibin 2014)

morphology. Buildings and environmental elements contradictory to traditional and historical character should be renovated in order to maintain a unified architectural style of the block. Besides, under the regulation on preservation of cultural relics, the building and its environment should be protected; no changes to its original style shall be made; renovation must be done with original construction materials; repair work done at different time shall be recorded and thus be easily identified.

2. Preservation

Buildings for preservation refer to the traditional and newly built architecture, whose style is harmonious with the style of the village. Folk residences that are not on the tour route fall into this category.

Therefore, the dwellers and villagers can take the initiative when dealing with buildings for preservation. Partial renovation is recommended. In regard to buildings whose historical character is relatively intact, they should be preserved and renovated to make up the external environment of the wood-carving buildings

complex. As for buildings that are harmonious in styles, on one hand they still have value to use, on the other hand, they reflect the process of the development of the village. In this sense, they are seen as one aspect of the historical character of Lu Village. So it is recommended that the villagers can use or renovate them based on their needs.

3. Adaptation

Buildings for adaptation refer to those that are in the vicinity of the tour route, and, either traditional or newly built and in good condition, whose style is not compatible with the tourist site.

Therefore, when dealing with buildings for adaptation, it is recommended that they be modified according to the requirements of commerce and tourism development. While traditional construction materials can be applied to the external walls, architectural elements and interior, modern materials, such as glass and concrete, can also be used for functional requirements.

In addition, the usage of old buildings can be altered as required by commerce and tourism, parts of which can be leased to developers for adaptation.

4. Demolition

Buildings for demolition refer to the newly built architecture whose style is contradictory to that of the historical tradition of the village, and to the common or to the improvement of public environment. As buildings in Lu Village are mostly private residences, demolition should be avoided when possible.

In the area includes in this master plan, buildings in four sections in the village are demolished (Figure9.12):

1. The residence at the bend of the stream are turned into a small plaza. The plaza, at the entrance of the village and the center of wood-carving buildings complex, can be used for gathering and ushering tourists. It also provides the place for villagers to communicate on daily basis, and for tourists and villagers to intermingle.

2. The residence close to the stream of the wood-carving buildings complex is

demolished and turned into a drama stage. During Ming, Qing Dynasty and the era of Republic of China, there were numerous group activities in Huizhou clans, including the worship of gods, the construction of ancestral halls, the compilation of genealogy, the establishment of rules and regulations, the prevention of fire, etc., often accompanied by dramas, which is an important part of Huizhou culture. Therefore, the drama stage in front of the wood-carving buildings can not only serve as a psychological hint of what is lying beyond, but also introduce the local drama to the tourists, inheriting the intangible cultural heritage.



Figure 9.12: Buildings for demolition (sources: draw by Jiang Naibin 2014)

3. A building with no historical interest within the wood-carving buildings complex is demolished and turned into a small plaza. This opening provides better views of the exterior of the wood-carving buildings that are difficult to view in the current dense environment. The plaza within the complex can also mitigate the pressure from the tourists flow, and create a landmark space for tourists to navigate.

4. Newly built disorderly buildings in the vicinity of the main plaza of Lu Village should be demolished and turned into public facility. The reason will be explained in Chapter 10.2.4.

9.3.3 Zoning

According to the planning on tour route in 9.2.1 and classification of buildings in 9.2.2, the zoning of Lu Village is depicted as follows (Figure9.13):



Figure 9.13: Proposed zoning plan (sources: draw by Jiang Naibin 2014)

9.3.4 Regulated and Flexible Space

Taking into account the uncertainty of future investment and development orientation, it is recommended that the function zones in Lu Village, according to their locations, roles and prospect of development, be categorized as regulated and flexible space (Figure9.14).

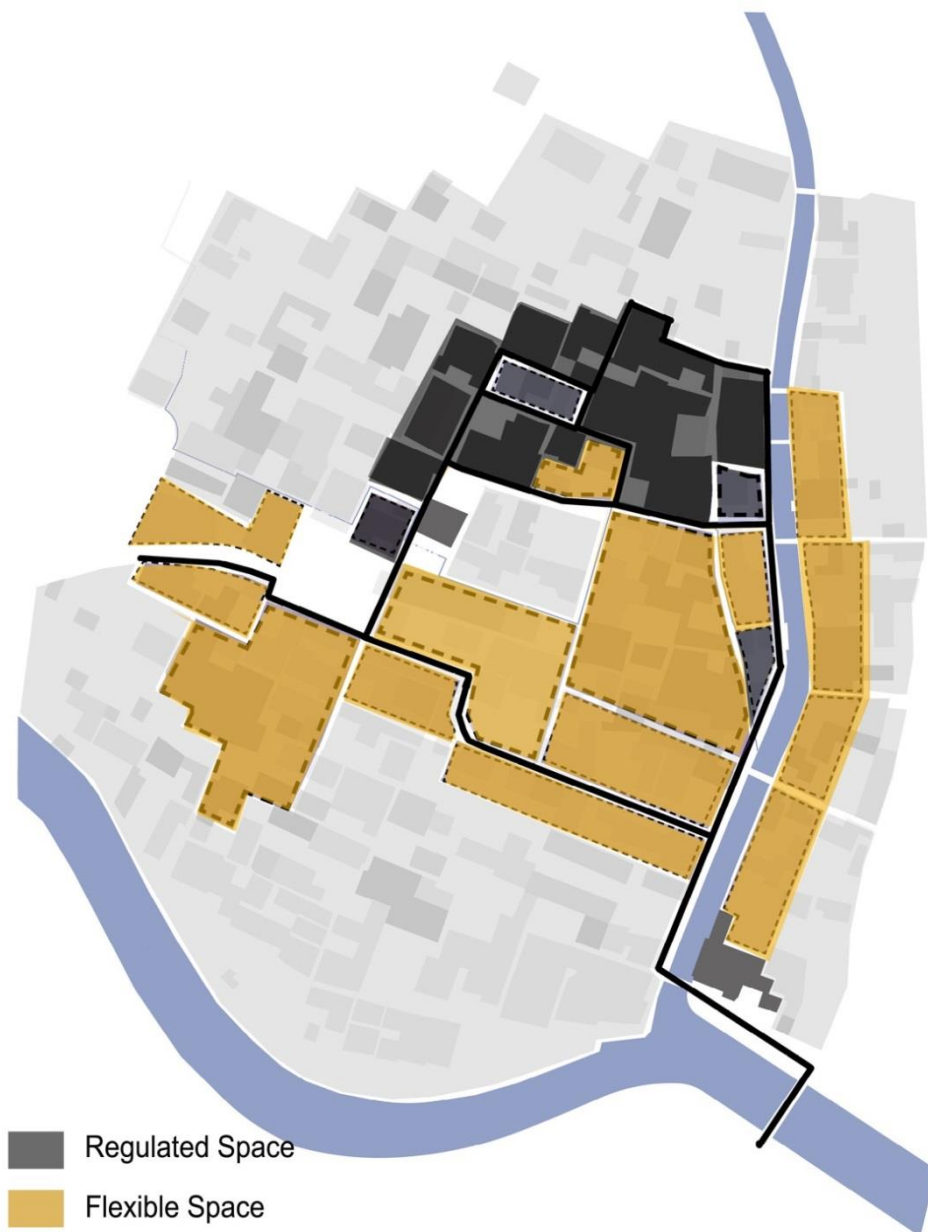


Figure 9.14: Proposed regulated and flexible space (sources: draw by Jiang Naibin 2014)

1. Regulated Space

Traditional buildings and streets that must be strictly preserved throughout the development of Lu Village are included in this restrained space. Any changes to their historical character should be regulated, so that the unique architectural space and elegant architecture morphology will be inherited. This mainly involves the wood-carving buildings complex, the Sishui Bridge at the entrance and other buildings dating back to Ming and Qing Dynasties.

In addition, the layout of new public spaces, including plazas and drama stages, should also be strictly regulated. Therefore, the prospect of tourism will be more promising, and more tourists are attracted via the demonstration of Huizhou culture.

2. Flexible Space

The commercial space in Lu Village is included in the flexible space, where the investors and shop owners themselves can, without strict regulation, decide on the functions of buildings according to the actual needs of tourism. Shops, handicraft workshops, restaurants with local delicacies, inns, theme bars, tea houses and coffee shops can be built here.

As for public facilities along the tour route, different strategies are applied according to the needs of the four types of potential users (Figure 9.15):

Public Facility 1

According to the needs of professionals and normal tourists, it can be turned into a Huizhou Research Center or Tourist Center. The foremost reason for this is that these buildings, built on the site of the former ancestral hall, can restore its charm, demonstrating Huizhou culture. Another reason is that the clearing in front of the site still remains, which can be used as the main plaza for people to gather.

Therefore, Huizhou Research Centers or Tourist Centers can be located here to satisfy professionals' needs for researching and tourists' thirst for Huizhou culture.

Public Facility 2

Since it is close to Public Facility 1 and wood-carving buildings, it can be designed as an Artist Village, where professionals like artist can work and research in their art

studios or workshops.

Or it can be turned into a Sketching Base for students, taking advantage of its proximity to the wood-carving buildings and the stream.

Public Facility 3

According to the different needs of potential users, analysis of different development strategies on Public Facility 3 is included in the following chapter with the design proposal.

It is situated in the vicinity of the plaza, more or less the midpoint of the tour route, where commercial resources are abundant. Also, apart from the wood-carving buildings complex, it is another enclave of old buildings constructed in Ming and Qing dynasties, whose unique characteristics will attract people to come and experience the rich cultural connotations. Therefore, for ecotourists, professionals and students, the best choice is to turn Public Facility 3 into accommodation.

It is also notable that this section is on the boundary of tourism and residence zones. In order to meet the needs of the villagers, a Community Center and a Community Library can be built to improve their lives; the communication between villagers and tourists can also be enhanced via these buildings.



Figure 9.15: Proposed function of regulated and flexible space (sources: draw by Jiang Naibin 2014)

Chapter 10 Old Residences Converted into Lu Village Inn

10.1 Design Proposal

10.1.1 Site Analysis



Figure 10.1.: Site selection (sources: draw by Jiang Naibin 2014)

1. Location

Close to the plaza (Figure 10.1), this site is connected to parking lots and roads. As the site is at the midpoint of the new tour route, tourists can reach any facility on foot without any inconvenience (Figure 10.2).

The site is surrounded by commercial facilities, so that shops and restaurants can be reached within 5 minutes' walk. In addition, the Huizhou Research Center is only 1-2 minutes' walk from the site, providing convenience for people who are interested in

Huizhou and Lu Village culture.

As the wood-carving buildings complex is 5-10 minutes' walk from the site, the easy access facilitates tourists' visit and research. And the main road, the core tourist attractions of the village and the main space where villagers communicate on daily basis, all sit along the Qianjie Stream. It only takes a few minutes to reach Qianjie Stream, the main river in the village, from the site.

2. Tourist Attractions

Apart from the wood-carving buildings complex, the site is another enclave of old buildings constructed in Ming and Qing Dynasties. Because of the unique cultural and historical value of the wood-carving buildings, they cannot be adapted as accommodation for tourists. Therefore, the site is the best option for accommodation for those tourists who are interested in the old architecture in Huizhou.

3. Boundary

For the folks of Lu Village, it is important to construct the Community Center and Community Library in a location with convenient transportation to improve their living standard and make their leisure time more enjoyable. As the site is on the border line of residential

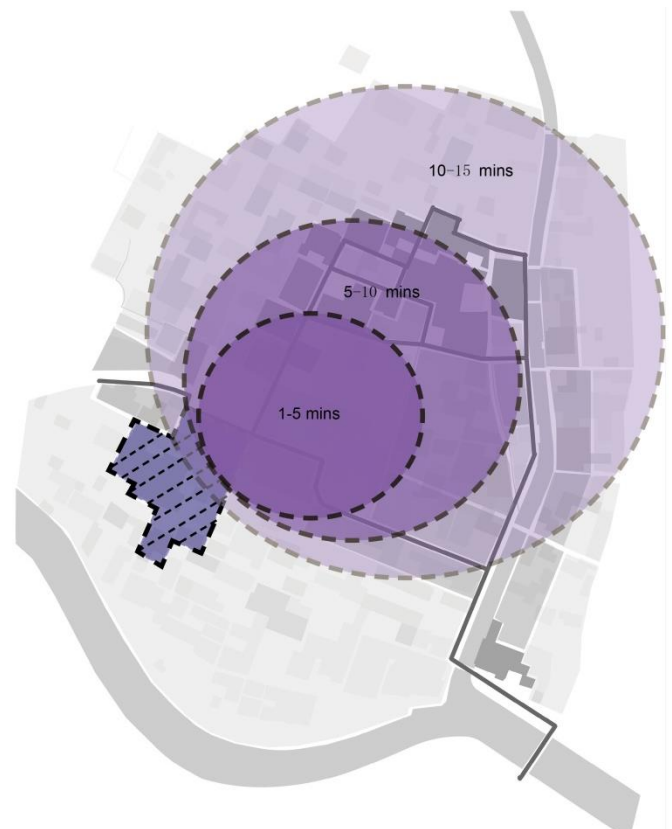


Figure 10.2: Walking accessibility of the site (sources: draw by Jiang Naibin 2014)



Figure 10.3: Border line (sources: draw by Jiang Naibin 2014)

community, tourism section and commercial section, it provides conveniences for the establishment of the Community Center and Community Library, as well as communication between local residents and tourists. (Figure10.3)

There are 7 buildings remaining in the site, which were built in Ming and Qing Dynasties, as shown in Figure10.4. The other buildings were mostly built after the Cultural Revolution, which are of little value due to their poor construction quality. Therefore, it is recommended that the 7 buildings be preserved in the site, and renovation work on their exterior should be done in addition to the replacement of new functions in its interior, so as to meet the requirements of modern usage. Moreover, the 7 buildings along with others can form a building complex containing both old and new architecture, attracting potential tourists via its unique spirit of place.



Figure 10.4: Existing Ming and Qing Buildings (sources: draw by Jiang Naibin 2014)

10.1.2 Proposed Design Scenarios

Examining the analysis above, we can make a conclusion that the site is most suitable for developing accommodation for normal tourists, professionals and students to live in temporarily. At the same time, it is also suitable to establish a community activity center for the villagers. Therefore, considering the uncertainty of future investment and development orientation, a flexible strategy can be applied to better facilitate development and satisfy the needs of different users. It is thus recommended that these two plans be implemented simultaneously in the site. The design for each type of potential users is discussed below.

1. For Ecotourists

The proposed facility provides accommodation to tourists who come to visit Lu Village as individuals, families or tour groups. In the design, different needs of the tourists are considered; for example, multiple suite types include single rooms, double rooms and shared rooms. The accommodation section is divided into different sections so that the tour groups, which often contain large numbers of tourists, can live separately to facilitate easy management. In addition, outside the accommodation section, multiple public activity spaces are established for tourists to rest and communicate.

Although the site is close to most commercial facilities, restaurants must be built within to meet tourists' daily needs such as breakfast services.

2. For Professionals

Other types of units are meant for professionals, who need a relatively quiet and independent dwelling for artistic inspirations, creation and research. Therefore, these units often independent accommodation containing studios, where they can live, research and create works, in an area with relatively little tourist flow. Each studio is also independent, having its own courtyard and sections for creation, living and reception. Public spaces are designed in these studios, so that the professionals can exchange artistic and academic views.

3. For Students

Students, who come to Lu Village to practice sketching or research architecture, are often groups organized by universities or classes. Thus the need for double rooms and shared rooms is very high. Meanwhile, different accommodation sections are established to distinguish which universities or classes these students are from, so that it is easier to carry out management and safety supervision. Public spaces should be established to facilitate communication between students; a place for students to study in is also needed. In order to meet these requirements, the accommodation section is divided into different units for the sake of identification and management. In most cases, the universities will be responsible for students' meals, therefore, as in the case for normal tourists, restaurants must be built within

the accommodation section.

4. For Villagers

Inside the site, the activity space and traffic routes of the villagers must be separated from those of the tourists, professionals and students, so that their lives will not be disturbed. Taking this into account, the community library and activity center are placed to the southern part of the site. On the one hand, this area is relatively quiet as it is far from the accommodation section of the tourists; on the other, it is close to the living area of the villagers. Therefore, to facilitate the function of the community library and activity center, easy access is established to the users' living nearby.



Figure 10.5: Function needed in the site (sources: draw by Jiang Naibin 2014)

In conclusion, the zoning of functional section in the area is depicted in Figure10.5. In regard to the arrangement of functions, accommodation, restaurant and activity spaces are required on the site. In the design of accommodation section, the division of different units can be considered to satisfy the needs for independence of different users; the quantity of open units can be determined according to the actual number of tourists, and this method, compared to a completely open accommodation section, costs less in manpower and resources and is easy to manage. Moreover, according to flexible strategy, different suites are designed in ordinary units, including single rooms, double rooms and shared rooms, whose main users are students and tourists; while units designed for professionals can also be available to those tourist with high standards for living conditions providing maximum flexibility.

10.2 Design Strategies

10.2.1 Elements on Morphology Level: Retaining the Spirit of Place

1. Overall Pattern

The traditional variations of spatial scales in Lu Village must be considered when building the overall structure. Thus, the Huizhou folk residences functions as an archetype, and is applied to the new architectural components, combination modes, spatial sequences and directional order of traditional residences, in order to tether the cultural bond between old and new buildings via the re-organization of the layout. In this sense, it is essential to control the scale of each single architecture unit so as to maintain the concert and harmony of the overall structure.

In addition, architectural components in Huizhou residence, including gates, windows, walls, roofs and corridors, are used to create unique architectural language, which will elicit particular memories and meanings of overall structure and unique spirit of place.

Most folk residences in Lu Village are no more than three stories. Therefore, in the process of design, two-story buildings are mainly involved as they do not take up much space, and the unification in building types and appearances can make the

overall structure more harmonized (Figure10.6).

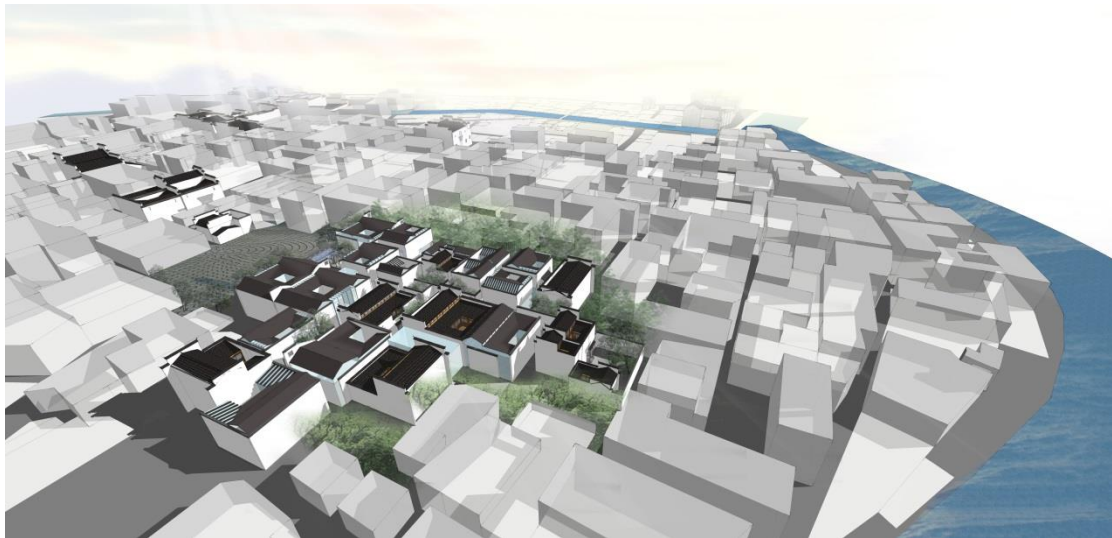


Figure 10.6: Bird view of Lu Village inn (sources: draw by Jiang Naibin 2014)

2 Streetscape

Because the traditional Huizhou streetscape is unique in many ways, including specific spatial ratios, similar spatial variations are applied to the design.

As discussed above, we can conclude that the D/H value of street space in Huizhou is mostly smaller than 1, with a minimum of 0.1. These narrow streets, with the line-like sky overhead and time-worn walls beside, bring us back to the depths of history, leaving us a special psychological feeling of the spirit of Huizhou. Thus, spatial scales of streetscape in Huizhou are applied to the process of designing.

Most buildings in Lu Village are one to two storied, with a height of 6.7-9.6m. The height of external walls often exceeds that of the roof by 1-2m, which makes the total height around 8-11m. The width of the streets along the river, when added by the width of the river, is 5-8m, therefore, the D/H value is roughly 0.6-1. Normally, in the residential areas, the main streets in the village have a width of 3-5m, therefore, the D/H value is roughly 0.3-0.6. Some narrow streets have a width of 0.7-1.5m, which makes the D/H value of alleys in Lu Village roughly 0.1-0.3.

Therefore, it has become an important strategy to restore the spirit of place in the design by adapting the spatial scales of the street in Huizhou, keeping the width

between 1.2- 5m, in order to leave people unique psychological cognition (Figure10.7).

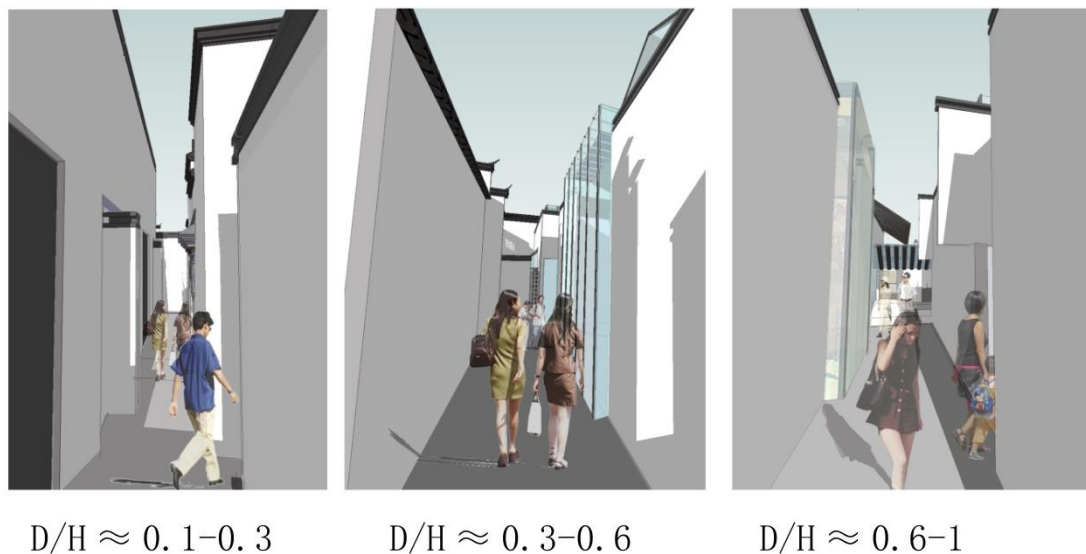


Figure 10.7.: D/H of streetscape in Lu Village Inn (sources: draw by Jiang Naibin 2014)

10.2.2 Elements on Building Level: Cultural Connotations

1. Typical Space Archetype: Sanheyuan

As discussed in Chapter 7, sanheyuan is the archetype of all ancient folk residences in Huizhou, which is a compounded with buildings around three sides of the courtyard. It is usually encircled by 3 archetype spaces: the courtyard, the hall and the wing-rooms. This archetypal layout and its combinations are the theoretical basis of the proposed design.

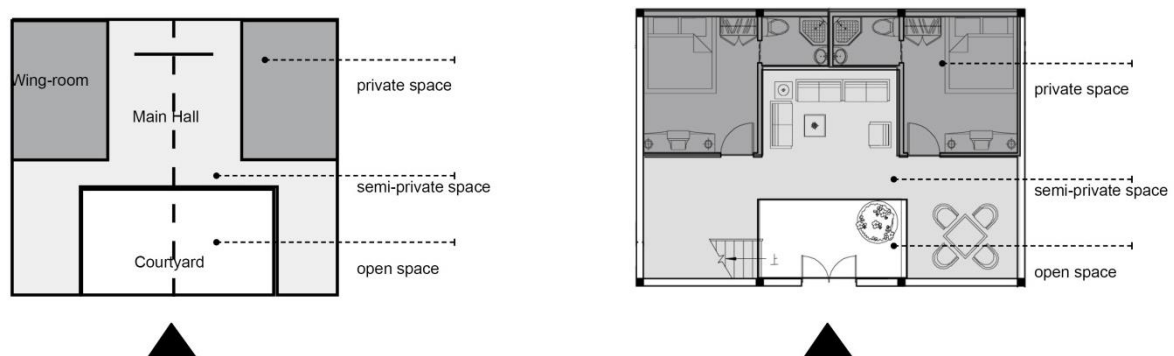


Figure 10.8.: The replacement of the functions of Sanheyuan (sources: draw by Jiang Naibin 2014)

Therefore, the spatial characteristic of Sanheyuan, namely, the transition from open

space to private space, is preserved in the design, which also involves the replacement of the functions of sanheyuan (Figure 10.8). The courtyard and surrounding corridors should be reserved as public spaces; stairways and hallways are also established in addition to public activity spaces, such as seats and greenery. The hall in sanheyuan functions as a semi-private space, where sofas and couches are placed to facilitate daily communication of the building's users. Finally yet importantly, the function of bedrooms in the wing-rooms is preserved; they are modified as guest rooms, and independent bathrooms are integrated when needed; ancillary function sections of the wing-rooms is modified as shower rooms, bathrooms or served rooms.

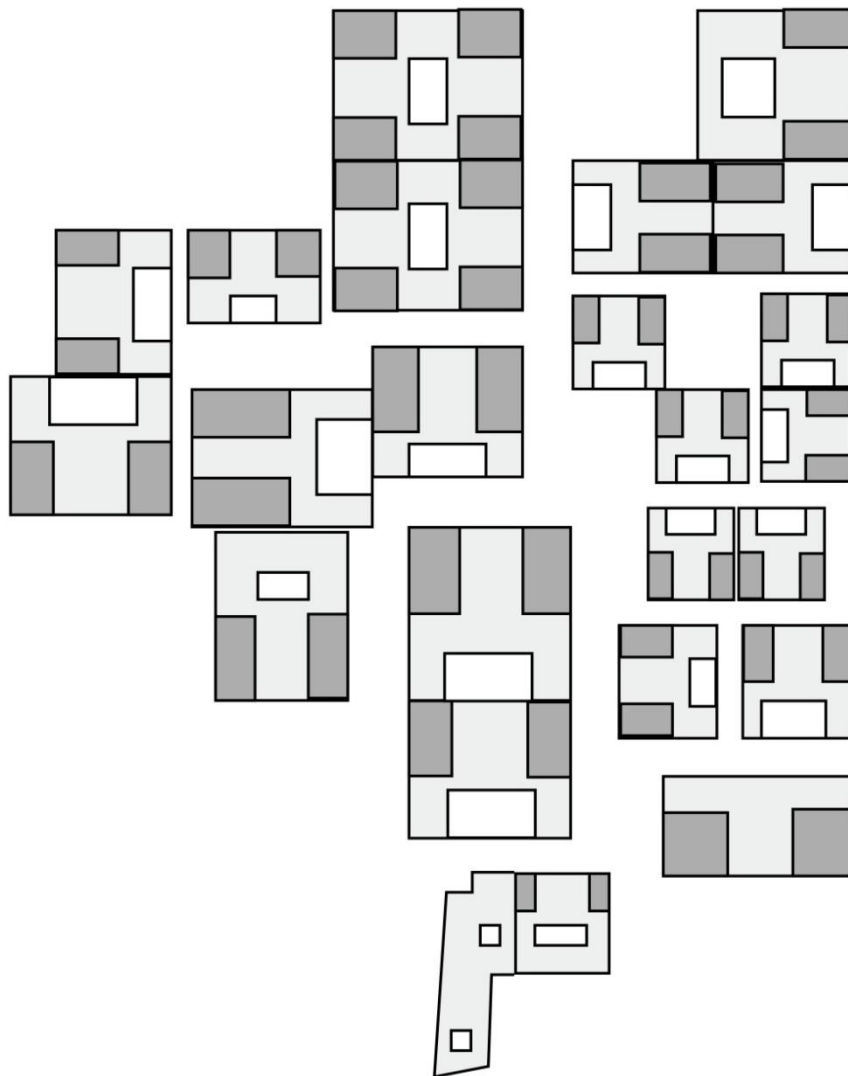


Figure 10.9 : The combinations of sanheyuan in Lu Village Inn (sources: draw by Jiang Naibin 2014)

As discussed previously, different combinations of architectural archetypes form the unique architectural morphology of Huizhou residence. Therefore, in the process of designing, the five combinations were applied to compose an appealing architectural pattern of Huizhou (Figure 10.9).

2. Central Space: Courtyard

Grey space was first coined by Japanese architect Kisho Kurokawa who refers to the transitional space between the interior and exterior; including pillars at the entrance of a building, the space below the eaves, and, in a broader sense, the surrounding plazas and lawns. The grey space also applied to Huizhou architecture. The courtyard, found in almost every building, is the essence of this architecture expression. In terms of its function, the space of courtyard serves as a solution to the ventilation and lighting, which are limited by the tall and encircling Matou walls.

In terms of cultural and psychological sense, it serves as a hint to the traditional saying 'muck and water should be kept in one's own field' (肥水不流外人田). In terms of grey space, the courtyard with its courtyard is the transitional space between the interior and exterior, it can be interior or exterior depending on weather and occasion, but is clearly 'inside' the house.

The courtyard, admitting light for the residence, is also the only space in the confined building to connect to earth with the heaven. Although similar to the courtyard in traditional Chinese architecture, the Huizhou courtyard is much smaller in size and thus focuses and frames this connection very clearly.

In regard to traditional Huizhou residence, D refers to the width of the bays in the main hall, normally 3-6m (1-2 bays). H is determined by the height of Matou wall or a two-story building, normally 7-9m. As discussed before, the spatial scale of courtyards has a D/H value that is smaller than 1, in some cases even smaller than 0.5. Although a ratio value this small will bring a sense of depression, but this is what makes Huizhou residence special and is applied to the design.

Therefore, the inheritance of courtyard's spatial scale is emphasized in order to retain its transitional function. In the design, each Sanheyuan incorporates the

courtyard space of traditional Huizhou residence. The reason for this adaptation is threefold: first, the sight of the courtyard at the entrance can intrigue the same feeling than traditional architecture; second, as the encircling walls are very tall, the courtyard is used for illumination; third, it serves as a buffer zone between open and private spaces. It can be seen from the section drawings that the length of the courtyard, ranging from 3.6-6.8m, is mainly subject to the size of the public spaces between guest rooms, while its width, ranging from 2.1-4.5m, is subject to the size of ancillary rooms. So the D/H value of cross section is 0.45-0.85, and vertical section 0.26-0.56. Although these two ratios are both smaller than 1, they are in accordance with the unique scale of courtyard (Figure10.10).

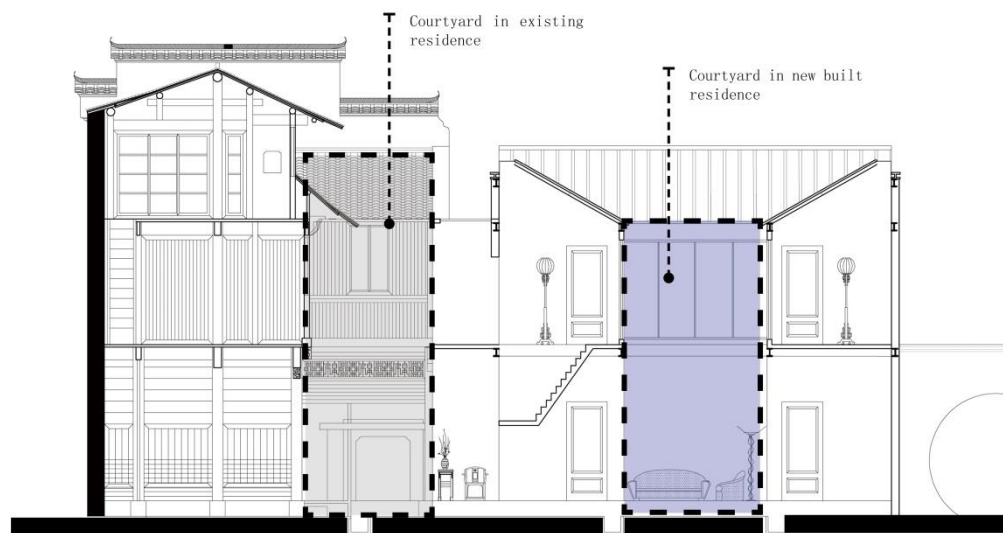


Figure 10.10: D/H of courtyard in Lu Village Inn (sources: draw by Jiang Naibin 2014)

3. Spatial Organization: Continuity

In Huizhou, with the development and growth of the clan, new building units were attached latitudinally or longitudinally to the original house, which allowed the residence to grow. The continuity of internal space is very important for the need of life and communication of a clan.

As discussed above, the courtyard interconnects all functions in sanheyuan; to a great extent, it is the core of sanheyuan. Different sanheyuans are interconnected via courtyards and courtyards, forming a spatial continuity in Huizhou residences.

Therefore, to retain the spatial continuity in Lu Village, the author uses courtyards to

interconnect different units, and courtyards to link sanheyuan archetypes. Via the connection provided by courtyards and courtyards, the continuity and integrity of overall space is ensured (Figure10.11).

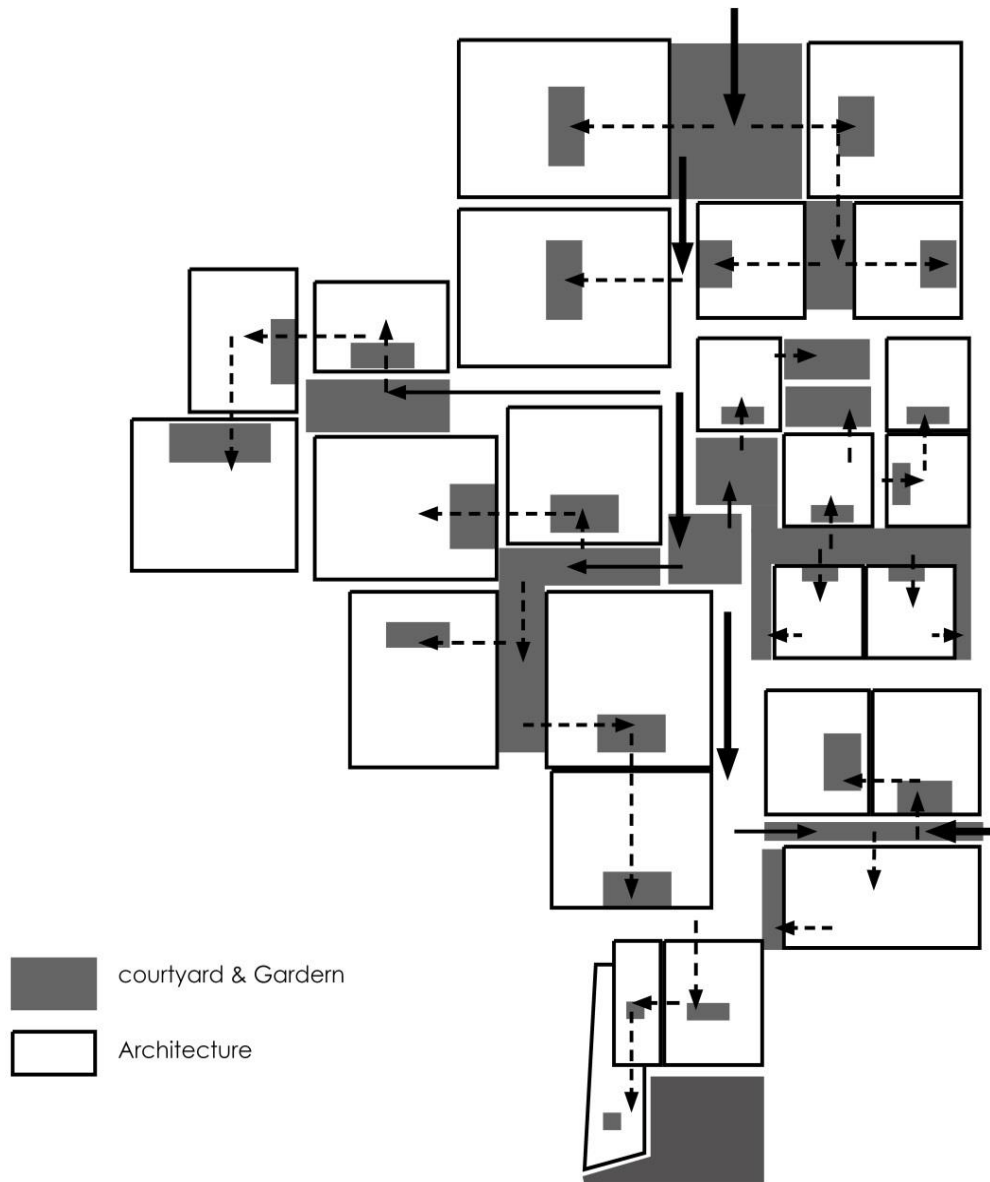


Figure 10.11: Connections of courtyards and gardens in Lu Village in (sources: draw by Jiang Naibin)

10.2.3 Elements on Detail Level: Abstractions

Any architectural typology, including Huizhou residences, was developed at certain ages, and is a reflection of social productivity, technology, lifestyles and ideology of

that time and place. But the lifestyles and ways of thinking of modern people are completely different from the past, and their demand on function and comfort of buildings are becoming higher. The emergence of new construction materials and structural systems has provided us with more alternatives. Therefore, this design proposal employs a balanced combination of traditional techniques and modern technology in order to find a way to integrate modernity, tradition and nature.

The author proposes three methods to apply Huizhou architectural elements in modern buildings: the interpretation of morphology, dynamism of design and abstraction of meaning. The interpretation of morphology involves the design according to the scales, ratios and forms of Huizhou architectural tradition; the dynamism of design involves the renewal of architectural character of both internal and external spaces, in order to maintain the spatial connotations; the abstraction of meaning involves the replacement for physical architectural components via abstract symbols, through simplification, that leaves space for imagination.

For the aforementioned reasons, the complicated decorations of ancient architecture are thus discarded and simplified before applying modern materials and technology in the new construction. This method is employed to roofs, pillars, gates, windows and other decorations. Similarly, Wang Shu caters to the aesthetic requirements of contemporary people via the usage of simplified sloped roofs with modern materials and techniques. For example, in Xiangshan Campus, designed by Wang Shu, the roofs are all of the same archetype, but they differ in types, expressing modern beauty in traditional ways.(Figure 10.12)

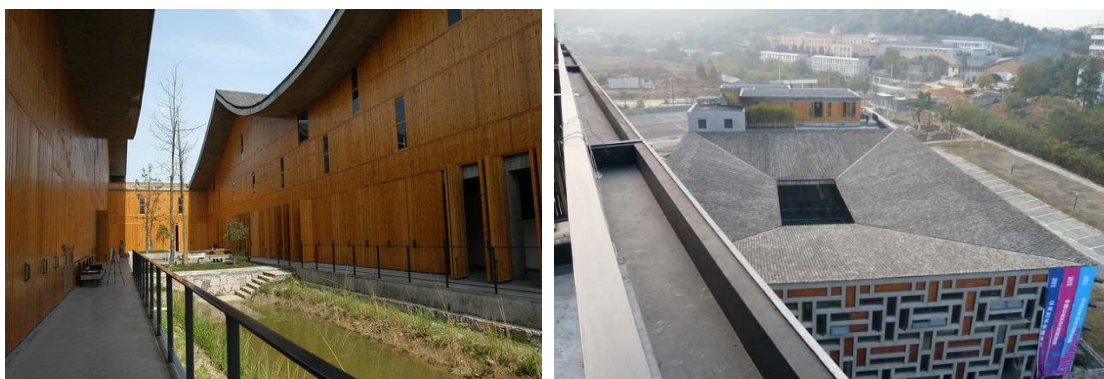


Figure 10.12: Xiangshan Campus (Resource: Wang, 中国美术学院象山校区. 52-56).

Modern buildings designed this way will satisfy the daily needs of contemporary people, at the same time lively demonstrating traditional cultural values. Therefore, The design is based on the interpretation, dynamism and abstractions of the characteristics of Huizhou architecture, such as sanheyuan layout (see above), Matou walls, roofs, gate towers, windows and three carvings(brick carving, wood carving, stone caving) in Huizhou residences via contemporary design methods in a modern context.


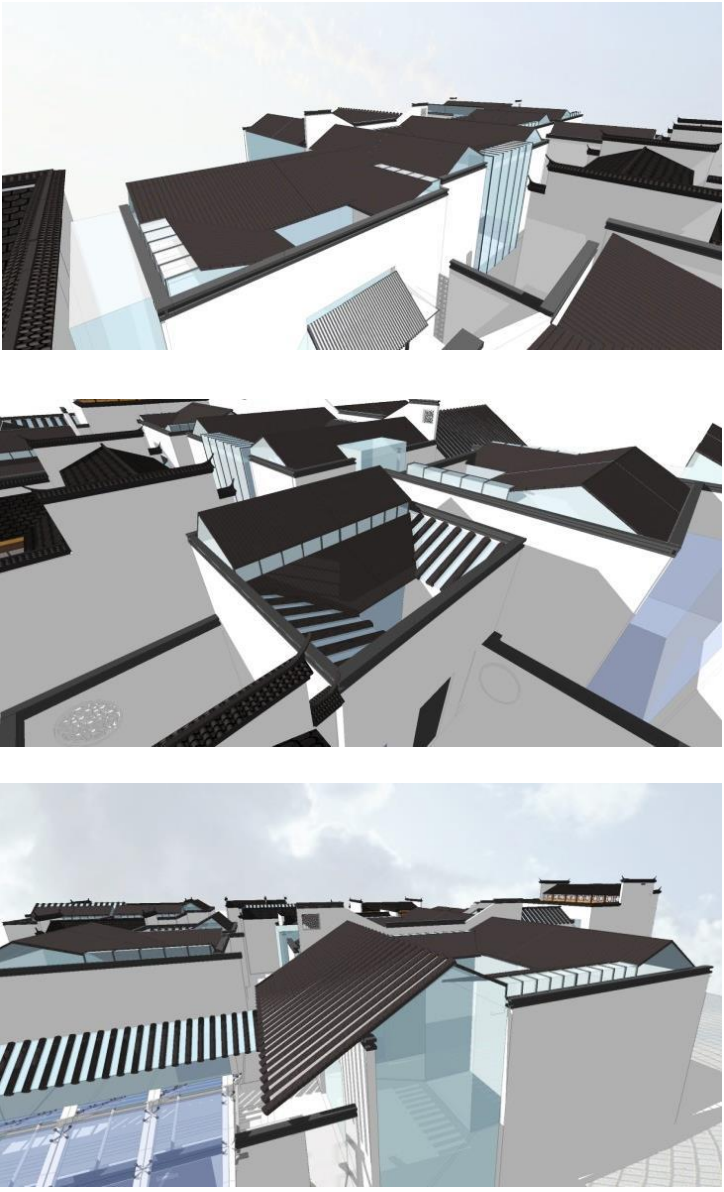
1. Matou Wall

As a trademark for Huizhou residence, Matou walls cannot be neglected. In the process of designing, those are simplified and abstracted and applied it into new buildings. To be specific, this involves deleting the tile ridges and replacing them with right-angled walls decorated with grey borders, or even with grey borders alone.

	
<p>Figure 10.13 Matou walls of ancient architecture in Huizhou (sources: photo by Jiang Naibin 2012)</p>	<p>Figure10.14 Matou walls of Lu Village Inn (sources: draw by Jiang Naibin 2014)</p>

2. Roof

When dealing with roofs in Lu Village, those are simplified and abstracted via modern materials and techniques, in order to grasp their inner character and preserve their external layout, leaving space for people to imagine. For example, the roofs in Huizhou residence surround the courtyard, form an elaborate architectural frame which is maintained in the proposed design.

	
<p>Figure10.15 Roofs of ancient architecture in Huizhou (source: Qijun Wang, 图说民居, 77.)</p>	<p>Figure10.16 Roofs of Lu Village Inn (sources: draw by Jiang Naibin 2014)</p>

3. Gate Tower

The gate tower is another detailed element of Huizhou residence with strong local flavor. In the process of designing Lu Villages Inn, slightly simplified gate tower is introduced. For example, the decorative stone carvings, align complicated linings are eliminated and replaced by straight lines, but at the same time maintaining its overall layout.

	
<p>Figure10.17 Gate towers of ancient architecture in Huizhou (sources: photo by Jiang Naibin 2012)</p>	<p>Figure10.18 Gate towers of Lu Village Inn (sources: draw by Jiang Naibin 2014)</p>

4. Windows

In traditional Huizhou residence, courtyards are used to allow light in a space enclosed by high walls. Windows are rarely seen in external walls, and, if any, they are very small openings. The tiny black windows in the white wall thus articulate the rhythm of spatial experience of walking alone a lane. The design of modern buildings in Lu Village Inn applies this method. In addition, windows in the exterior walls in Huizhou residence have projecting eaves and curves above them, which correspond with the decorations of the gate towers. In the modern interpretation, the general design of these eaves should be preserved, but simplified as a straight grey projection, or even be replaced by a grey border.



Figure11.19 Windows of ancient architecture in Huizhou(sources: photo by Jiang Naibin 2012)



Figure11.20 Windows of Lu Village Inn (sources: draw by Jiang Naibin 2014)

5. Decorations and Materials

The Three Carvings (brick carving, wood carving, stone carving), are seen as important artistic features in Huizhou residences, are frequently applied in both interior and exterior decorations. Processed by modern technology and artistic techniques, decorative stone carving, wooden screens, furniture and carvings on tiles can be applied to modern interior and exterior decorations, enhancing their cultural connotations. Therefore, in the designing process, the author proposes to simplify the Three Carvings and apply them in the decorations of the interior and external walls.



Figure10.21 Decorations of ancient architecture in Huizhou

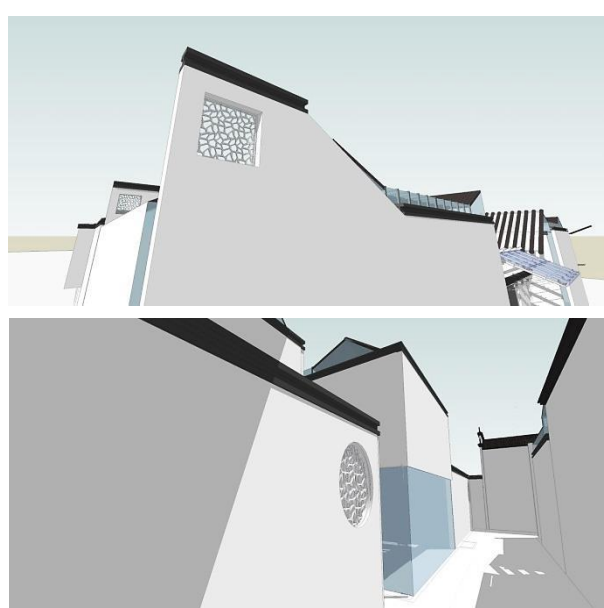


Figure10.22 Decorations of Lu Village Inn (sources: draw by Jiang Naibin 2014)

10.3 Design of Lu Village Inn



Figure 10.23.: The Division of Units (sources: draw by Jiang Naibin 2014)

10.3.1 The Division and Functions of Units

The Lu Village Inn includes sections for dining, accommodation, community activity center and library. According to the functional requirements, the site is divided into 7 independent units (Figure10.23). Unit 1 is at the main entry that functions as space

for reception and dining. Units 2 to 5 are accommodation sections, in which different suites, such as single rooms, double rooms and shared rooms, and independent studios are allocated. Unit 6 is community activity center for recreation while Unit 7 is community library. Unit 6 and 7 are placed in the southeastern part of the site close to villagers' residences, so that they have an easy access to the facility.

1. The Dining Unit

Figure 10.24 is the floor plan of the dining unit of Lu Village Inn, including a Chinese style courtyard and buildings on three sides.

The first floor of the building on the left is 170m², and is used for reception of the tourists. A courtyard of 14m² is set up in the building; 5 sets of sofa are placed at reception area; the ladies' room is equipped with 3 normal and 1 accessible toilet partitions; the men's room is equipped with 2 normal and 1 accessible toilet partitions and 4 urinals. The second floor is 152m², and is used for breakfast service. The kitchen and preparation sector are 38m² in total; there are 12 tables in the dining area, which can host up to 64 people at a time.

The building on the right is used as a restaurant or a teahouse, with a total area of 597m² (the restaurant 160m²). There are 30 tables for two, 10 tables for four and 8 tables for eight people in the dining area, in order to satisfy different tourists' needs. The two buildings on both sides are connected by the courtyard in between; verandas are built along the boundaries of the courtyard so that people can walk along it under eaves on rainy days, which also enhances the connection between dining units.

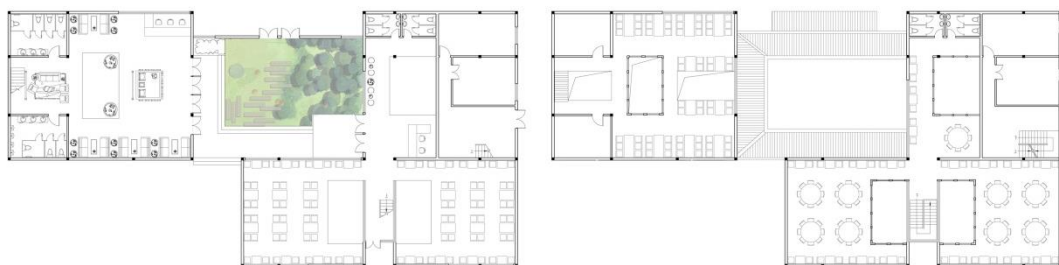


Figure 10.24: The floor plan of Unit1. (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

2. The Accommodation Units

Unit 2: this unit is newly construction, with a total area of 320m², out of which the first floor is 168m². It has 8 rooms with spacious beds and can accommodate up to 16 people; 6 independent washrooms with showers are also built within the unit (Figure 10.25).

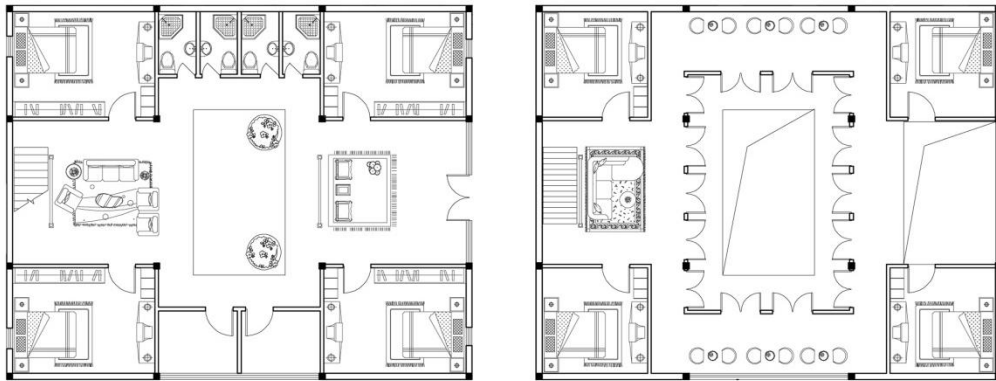


Figure 10.25: The floor plan of Unit2(left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

Unit 3: The unit is comprised of one building constructed between Ming and Qing Dynasties and one new building with two stories. It has a courtyard of 60 m², and its construction area is 715 m². It has 4 single rooms, 4 rooms with spacious beds and 4 shared rooms, which in total can hold up to 24 people. Among these suites, 8 rooms have independent bathrooms, apart from which 6 additional independent washrooms with showers are set up. The third floor of the old building is preserved as public activity space, where tourists can communicate, students can study and professionals can research. (Figure 10.26)



Figure 10.26: The floor plan of Unit3 (left) First floor Plan (middle) Second floor plan (right) Third floor plan (sources: draw by Jiang Naibin 2014)

Unit 4: This unit is relatively special as it can be divided into two parts as required by different needs. There is a courtyard of 45m² in the unit, connecting sub-unit 4-1 and sub-unit 4-2. 4-1 has an area of 490m², including one building constructed between Ming and Qing Dynasties and one new building. It has 8 suites and can hold up to 24 people. Half of these suites are double rooms with independent washrooms, and the others are shared rooms for four. On each floor there are 5 independent washrooms with showers for tourists to use. Sub-unit 4-2 has an area of 880m², including one building constructed between Ming and Qing Dynasties and two new buildings. The buildings in this unit are connected to each other and the courtyard by a glass box of 56m². It has 14 suites and can hold up to 26 people, including 2 single rooms, 4 rooms with spacious beds and 8 double rooms. 8 suites have independent washrooms. In addition, there are 10 independent washrooms with shower (Figure 10.27).



Figure 10.27: The floor plan of Unit 4 (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

Unit 5: This unit has 5 individual studios, each with an area of 150 m², where professionals can live, research and create; tourists with high standards for accommodation can also live here. Each studio is an independent unit, having its own courtyard and spaces for creation, living and reception. It has one building constructed between Ming and Qing Dynasties and four new buildings, which are of the same scales. In terms of their height, there are four 2-storied buildings and one

1-story building, satisfying different users' needs. As for the two-storied buildings, the first floor includes the reception area and the courtyard, and the second floor is living and creating area. With regard to the one-story building, the first bay is for reception and the second is for living and artistic creation (Figure 11.28).



Figure 10.28: The floor plan of Unit 5 (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

3. The Community Units

Unit 6: This is the community activity center comprised of two buildings. One of them is renovated from an old building constructed between Ming and Qing Dynasties, and the other is a new building. They are connected by a courtyard with a width of 3m. The total area of Unit 6 is 530m², including 6 offices and an activity space of 300m² (Figure 11.29).



Figure 10.29: The floor plan of Unit 6 (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

Unit 7: Next to the community activity center, it is a community library, which is modified from an old building constructed between Ming and Qing Dynasties. It has a construction area of 260 m², and it is divided into four areas, which can hold up to more than 50 readers. In addition, Unit 7 has a garden of 96m², where the villagers can read, communicate and discuss (Figure 10.30).

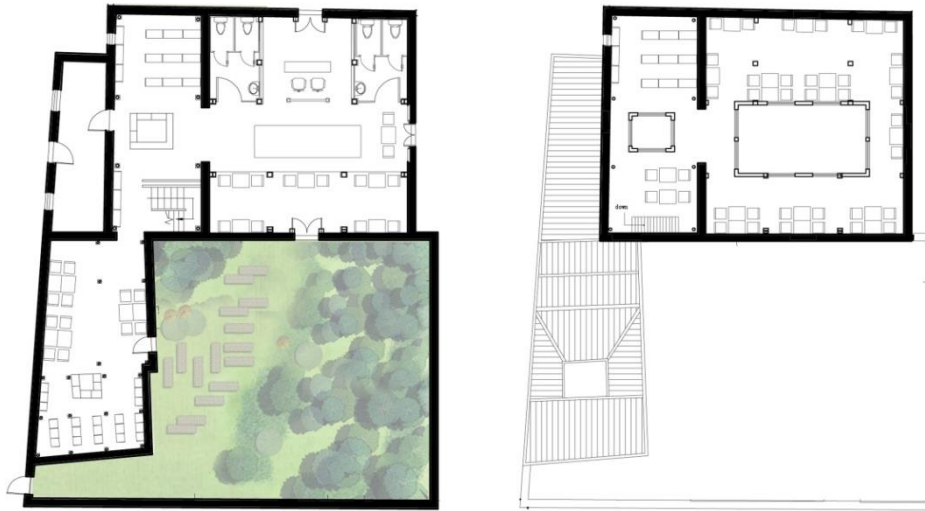


Figure 10.30: The floor plan of Unit 7 (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

10.3.2 Served Spaces and Servant Spaces

The idea of served spaces and servant spaces was put forward by Louis I. Kahn. He first crystallized his approach to "served" and "servant" spaces in his modest, but critically important, Trenton Bath House (1955-1956) in New Jersey.⁸⁷ What he meant by servant spaces was not spaces for servants, but spaces that serve other spaces, such as stairwells, corridors, restrooms, or any other back-of-house function like storage space or mechanical rooms.

1. The Dining Unit

The building to the left of the dining unit has a total area of 322m², and the servant space (110m²) mainly includes the public toilet on the first floor, and the breakfast preparation sector on the second floor. The ratio of the area of servant space and served space is roughly 1:2. The building to the right of the dining unit has a total

⁸⁷ "Louis I. Kahn Facts", Last modified 2010 <http://biography.yourdictionary.com/louis-i-kahn>

area of 597m^2 , with its servant space 175m^2 and served space 380m^2 , with the ratio of 1:2 as well. In the figures, the lighter color is served space while the darker color is servant space.(Figure10.31)



Figure 10.31: served space and servant space in dining unit (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

2. The Accommodation Units

Unit 2 has a total area of 320m^2 , and its servant space is 110m^2 , including 6 independent washrooms with shower, 1 office and 1 storeroom. The ratio of the area of servant space and served space is roughly 1:2.

Unit 3 has a total area of 715m^2 , and its servant space is 170m^2 , including 6 independent washrooms with shower, 1 storeroom for the office and corridor space. The ratio of the area of servant space and served space is roughly 1:3.

Unit 4 has a total area of 1370m^2 , including a servant space of 420m^2 and a served space of 950m^2 . Their ratio of area is roughly 1:2.

Unit 5 has a construction area of 500m^2 , including 5 individual studios. Compared with the other 3 units, Unit 5 is more private as each studio can be considered as an independent residence. Its servant space mainly includes the storage space for the office at the entrance (10m^2) and the storage spaces for washrooms (20m^2 each). Thus, the ratio of the area of servant space and served space in Unit 5 is roughly 1:4 (Figure10.32).



Figure 10.32: served space and servant space in Accommodation unit (sources: draw by Jiang)

3. The Community Units

The total construction area of Unit 6 is 530m², and its servant space is 110m². Unit 7 has an area of 260m², with a servant space of 60m². The servant space mainly includes corridor space, storage space and washrooms. Thus, the ratio of the area of servant space and served space is roughly 1:4 (Figure10.33).



Figure 10.33: Served space and servant space in community unit (sources: draw by Jiang)

10.3.3 Public Spaces and Private Spaces

1. The Dining Unit

In the dining unit, spaces other than the kitchen and the toilet, such as the reception and breakfast area in the left building, also the teahouse on the right, can be considered as public space. Therefore, the area of public space in this unit is about 680m².

There are 4 courtyards in total, in addition to a courtyard of 140m² between the two buildings. These spaces are all considered public spaces, providing the diners and lodgers with outdoor and semi-outdoor environment, and open and semi-open spaces (Figure 10.34).

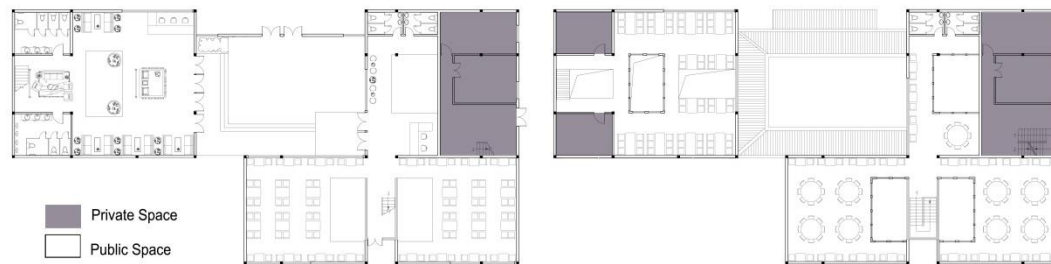


Figure 10.34: Public space and private space in dining unit (left) First floor Plan (right) Second floor plan
(sources: draw by Jiang Naibin 2014)

2. The Accommodation Units

In the accommodation units, each unit has a courtyard space serving as the transition between streets and the building, and as the buffer zone before the entrance of the building. The design of Chinese-style garden is applied to these courtyard spaces, creating an open space for tourists to relax, rest and communicate. In addition, each of the five individual studios in Unit 5 has a courtyard for its users, i.e. professionals, to meditate and relax.

There are 13 independent buildings in the accommodation unit. As discussed in the previous section, these single buildings are often connected by courtyards. In other words, courtyards are seen in almost every building, because it is the transitional space between one building and another. The courtyard is also the semi-public space of each building, where the lodgers can relax, interact and communicate. Hence, these areas are furnished with sofas, chairs and tables around the courtyard.

The private space in the accommodation units refers to the suites, which require a high level of separation. Therefore, according to the characteristics of the transition from open to private spaces in Huizhou residence, they are placed at the end of the central axis. Consequently, when the user enters an accommodation unit, he/she will experience a spatial sequence of courtyard (semi-public open space) — courtyard

(transitional space) — relaxation area around the courtyard (semi-public semi-open space) — suites (private space). Overall, public space covers 60% of the accommodation units (Figure 10.35).



Figure 10.35: Public space and private space in accommodation units (left) First floor Plan (right) Second floor plan (up) Third floor plan (sources: draw by Jiang Naibin 2014)

3. The Community Unit

Except for the offices and storage spaces, the indoor spaces in the community activity center and library are all for the villagers to relax and study in. In addition, the community activity center has an external courtyard, an internal courtyard and two courtyard spaces; the community library has a courtyard with gardens of 96 m², providing convenience for villagers' outdoor activities (Figure 10.36)



Figure 10.36: Public space and private space in community units (left) First floor Plan (right) Second floor plan (sources: draw by Jiang Naibin 2014)

11.3.4 Floor Plans

Chapter 11 Conclusion of Lu Village Design

Based on the research of tangible and intangible cultural characteristics of Huizhou, as well as the exploration of the current situation on Lu Village, there are three different aspects we can learn from Huizhou and apply to the design on Lu Village: the elements on village level, building level and detail level.

Therefore, in the overall plan of Lu Village, in order to achieve the goal of ecotourism and improve local people's living condition, first, it is necessary to find out the potential users, who are ordinary ecotourists, professionals, students in special programs and local villagers. According to the needs of different types of tourists, new facilities and functions required in Lu Village are commerce, accommodation, restaurants, public space, Huizhou Research Center, studio/workshop and Sketch and Research Center. As for villagers, community center, community library and public spaces are needed.

Second, it is necessary to learn from the elements on village level and use those as the strategies to design Lu Village. The village layout has to be maintained and adapted in order to achieve the oneness of nature and human, the integrity and authenticity of the pattern and space form of the natural sceneries provide the prerequisite for ecotourism. Besides, the village morphology has to be kept through the preservation of overall pattern and streetscape, so that the spirit of Lu Village remains. Moreover, in order to revitalize Lu Village and restore the center for public activity space, it is also important to define village center. Learning from the examples of the ancestral halls, central plaza is created along the tour route, where facilities like restaurants and hotels can be built, forming a public activity space with village characteristics.

Therefore, according to the guidelines of strategies learned from elements on village level, the tour route is designed as a loop to connect all the significant points in Lu village, for example, wood-carving buildings, streams, drama stages, museums, research center and plazas, commerce to satisfy people's needs. Building classification is also analyzed, which divided the treatment of buildings in Lu Village into four categories: conservation, preservation, adaptation and demolition, in order to determine the function of buildings in each area. Besides, the spaces in Lu Village are also divided into regulated space and flexible space to meet the situation of

uncertain future investment and development orientation.

After the design of master plan, I choose the site close to Lu Village plaza because of three reasons: which are 1. the convenient location, 2. the cultural attraction in the site and 3. the boundary location between tourism area and residential area. Then, design scenarios are made according to different types of potential users. In regard to the arrangement of functions, accommodation, restaurant and activity spaces are required on the site. Therefore, the site is chosen to design Lu Village Inn.

First, the elements on village level are applied to the design of Lu Village Inn to retain the spirit of place, by interpreting similar scale, ratio and feeling of building height, streetscape and materials. Second, the elements on building level are applied to keep the cultural connotations of Lu Village. Using sanheyuan as typical archetype to replace function and design, combine sanheyuan in different ways to compose an appealing architectural pattern of Lu Village and Huizhou, to keep the continuity of spatial sequence. Third, according to the elements on detail level, the design is based on the interpretation, dynamism and abstractions of the characteristics of Huizhou architecture, such as Matou walls, roofs, gate towers, windows and three carvings (brick carving, wood carving, stone carving) in Huizhou residences via contemporary design methods in today's context.

Therefore, according to the guidelines of strategies learned from research on Huizhou, Lu Village Inn is divided into seven different units, designed for different functional requirements, which are dining, accommodation and community center. Besides, according to different needs, different types of accommodation are designed, with single rooms, double rooms, rooms with spacious bed, shared rooms and individual studios, which can accommodate more than 100 people.

The key to successful design is to find the harmonious relationship between past, present and future. The rehabilitation and redevelopment plan of Lu Village and Lu Village Inn is preserving old when appropriate to design new in accordance to the spirit of place, and to improve the living conditions which ensures life of future generations.

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Figure 10.37 First Floor Plan of Lu Village Inn

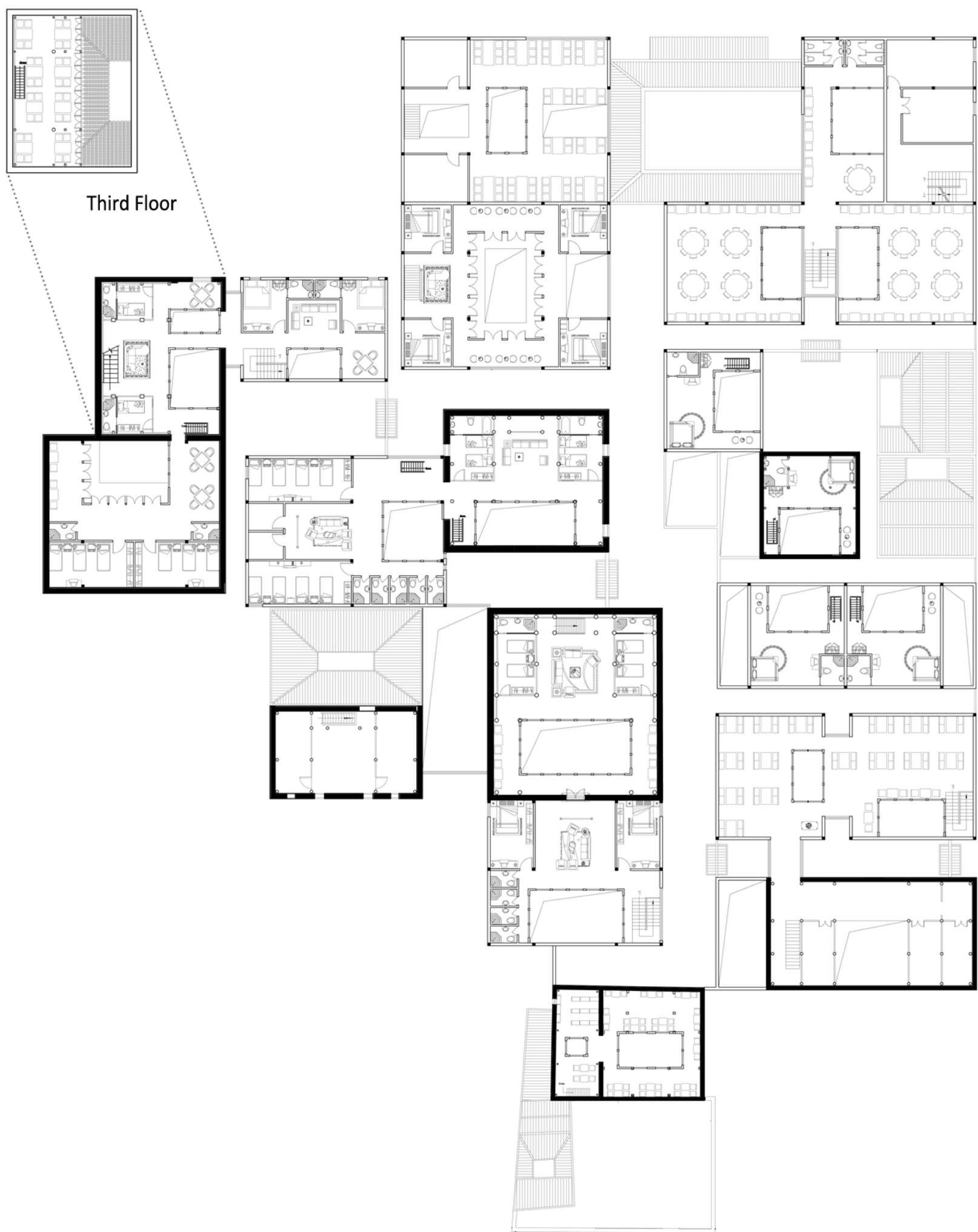


Figure 10.38 Second Floor Plan of Lu Village Inn



Figure 10.39 Roof Plan of Lu Village Inn

Figure 10.40 Bird View of Lu Village Inn

